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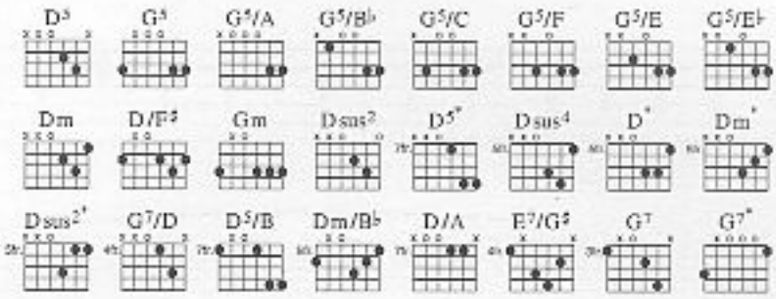
ALL THE SONGS FROM THE ALBUM ARRANGED
FOR VOICE & GUITAR IN STANDARD NOTATION & GUITAR TABLATURE
INCLUDING LYRICS & CHORD SYMBOLS

Cave

Lyrics & Music by Matthew Bellamy



Intro ♩=120

(D)

Gtr. 1

f w/distortion

Two gtrs. arr. for one

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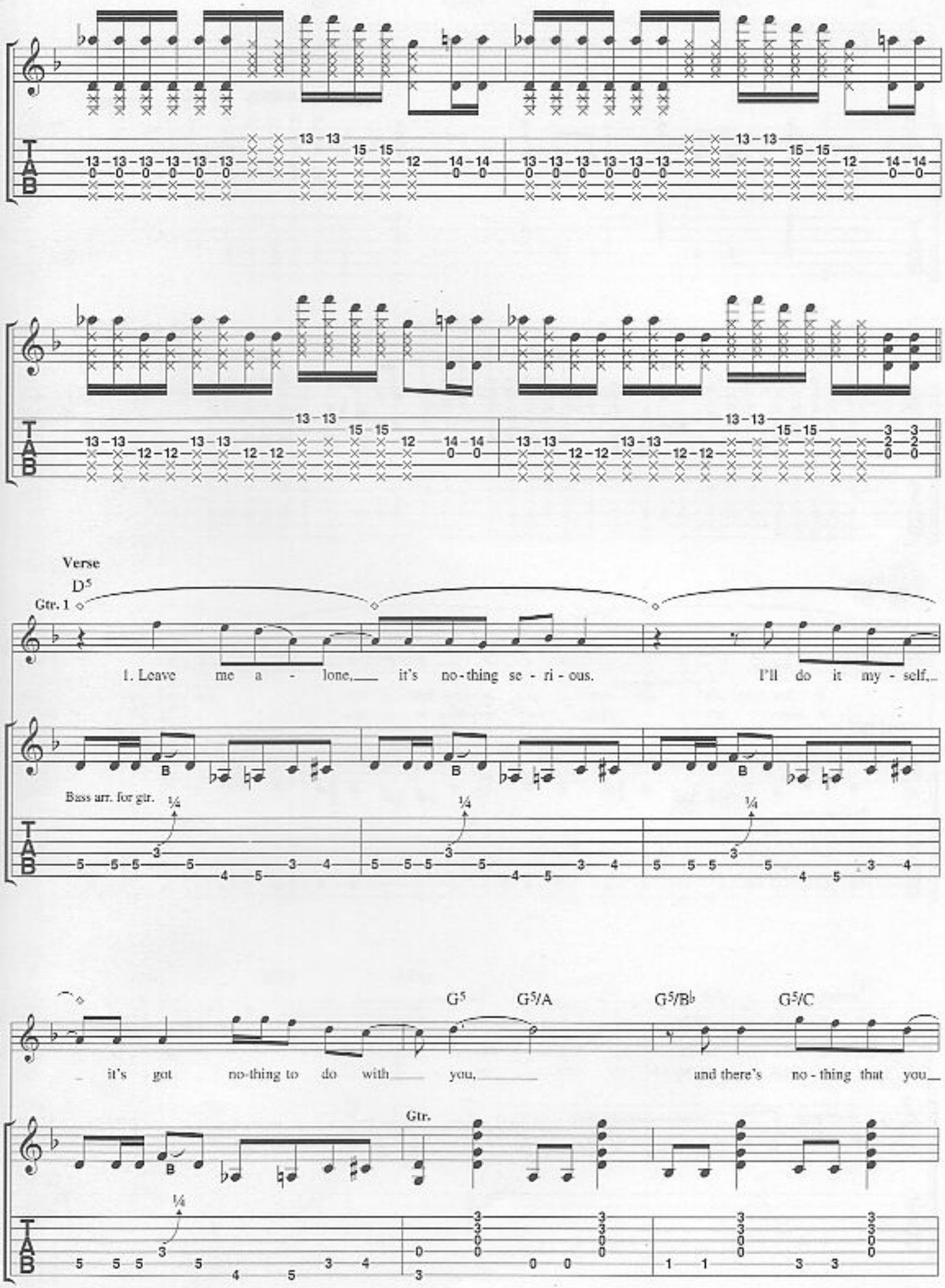
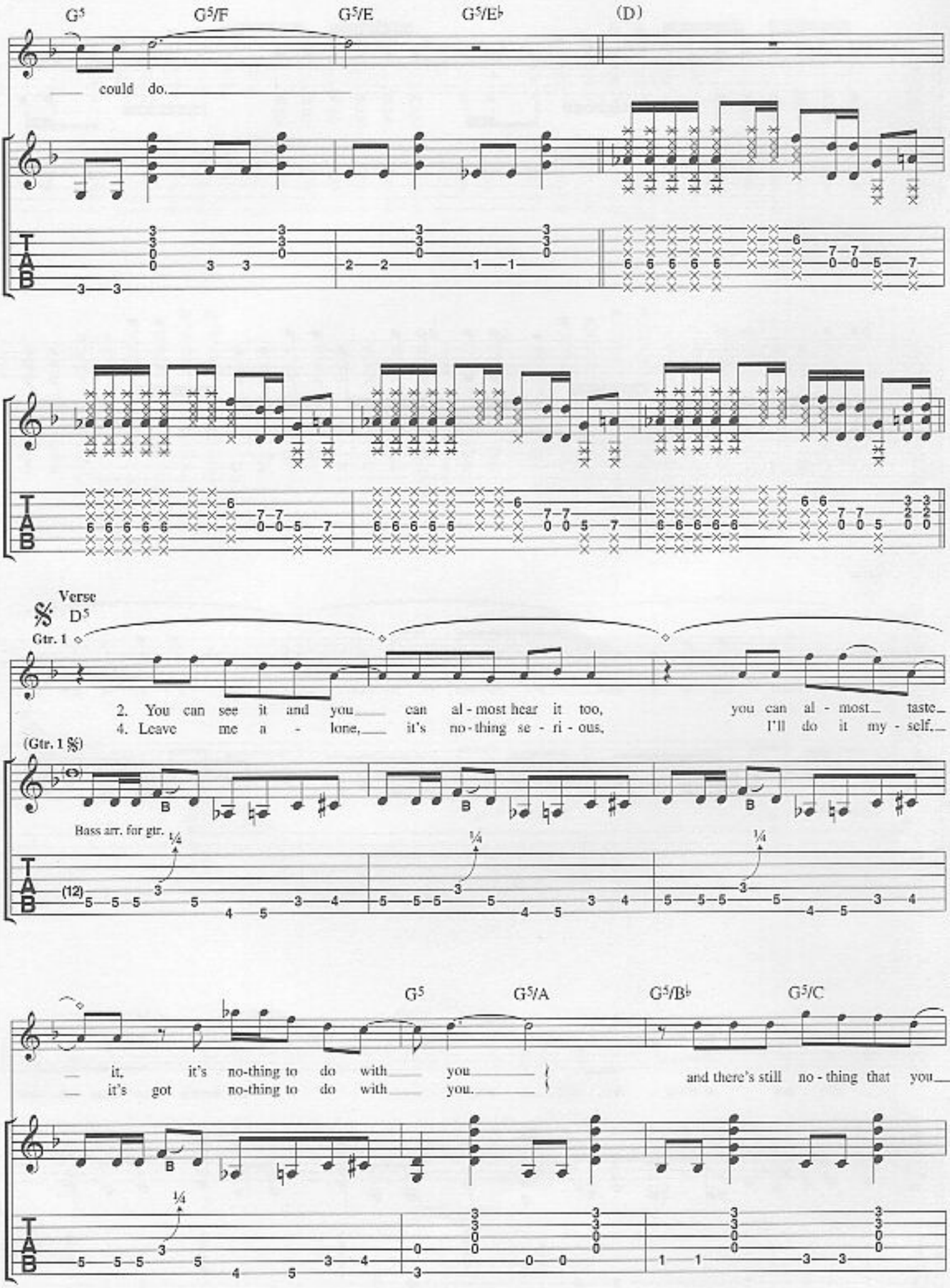
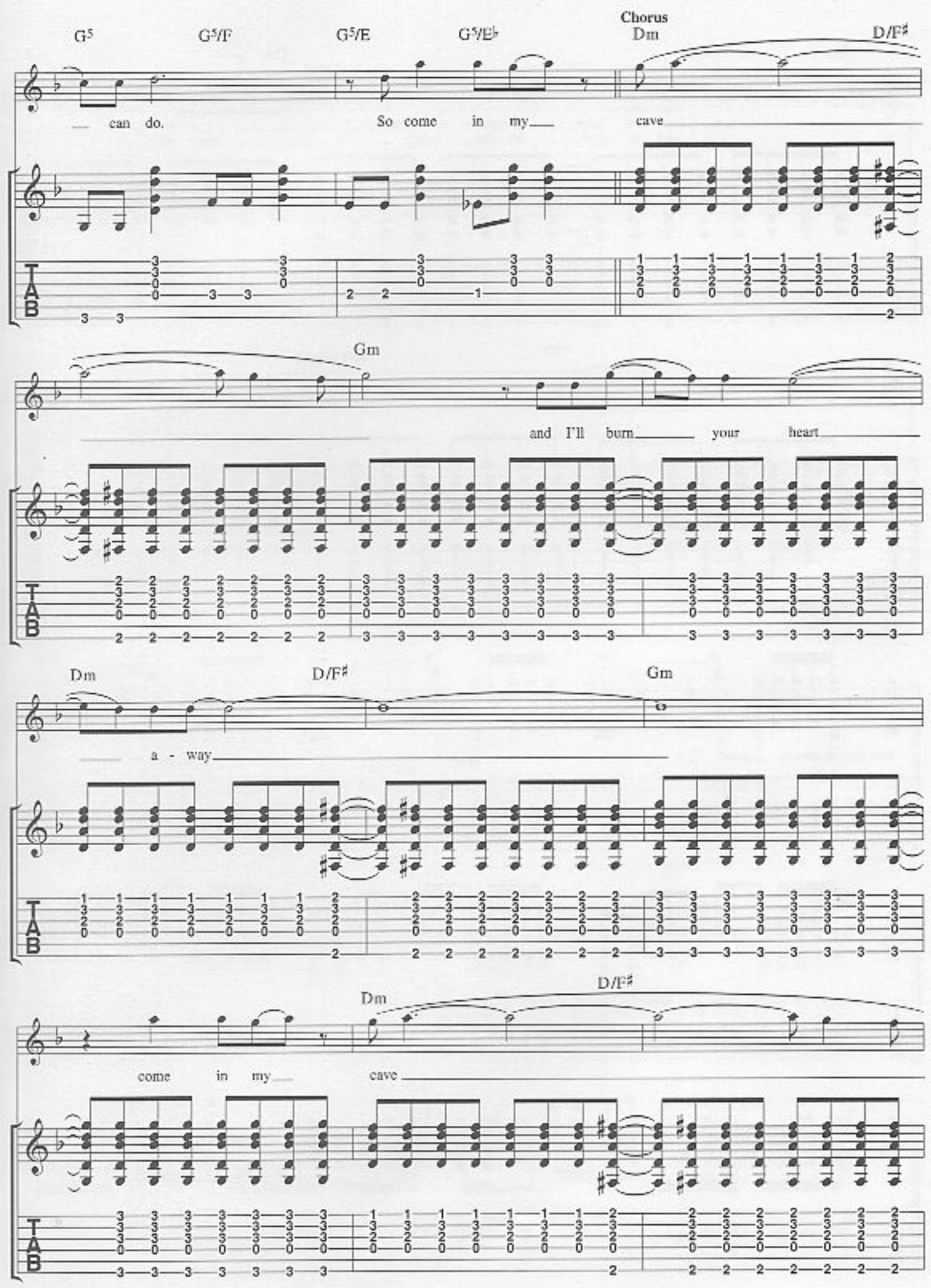
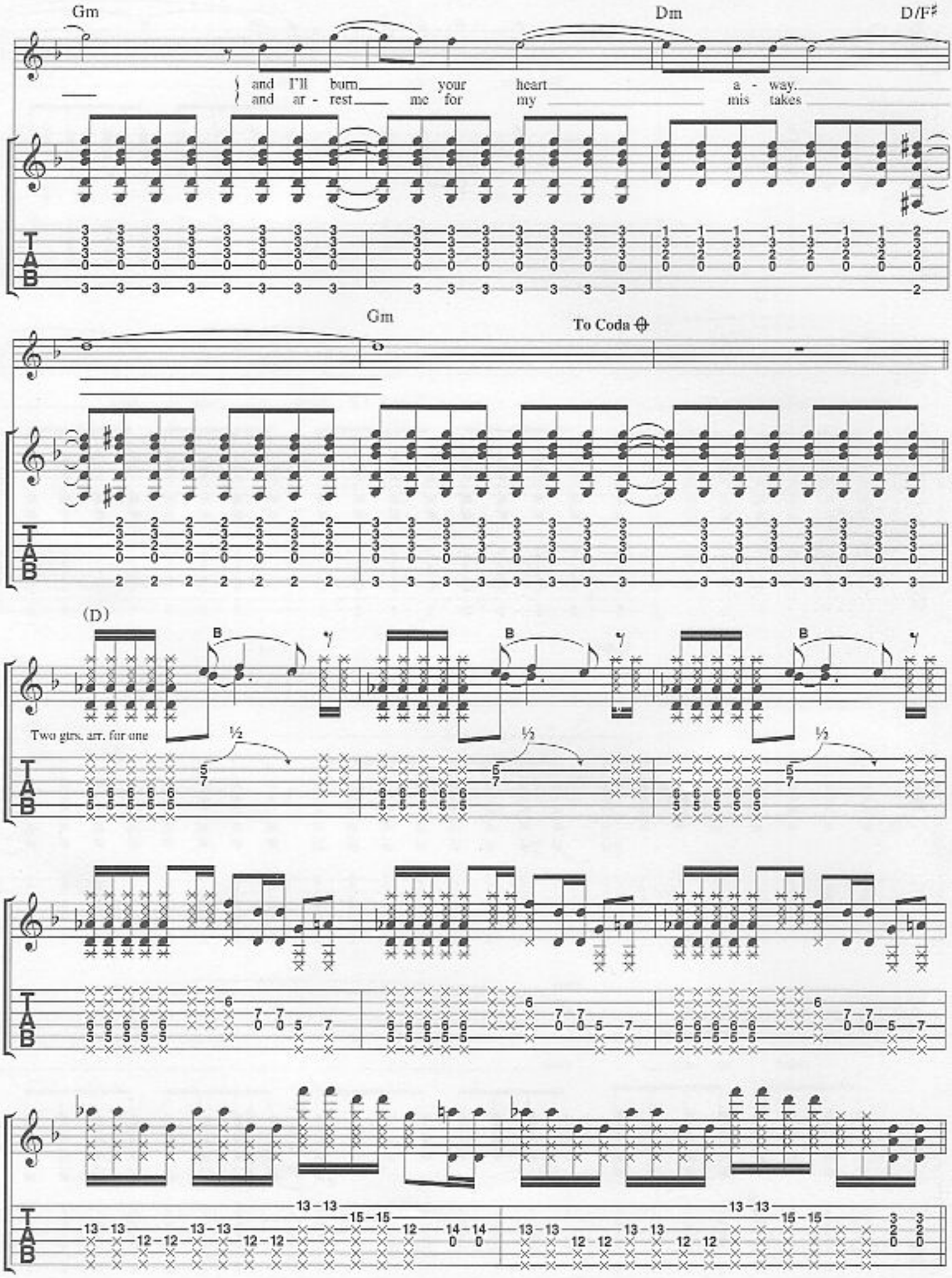
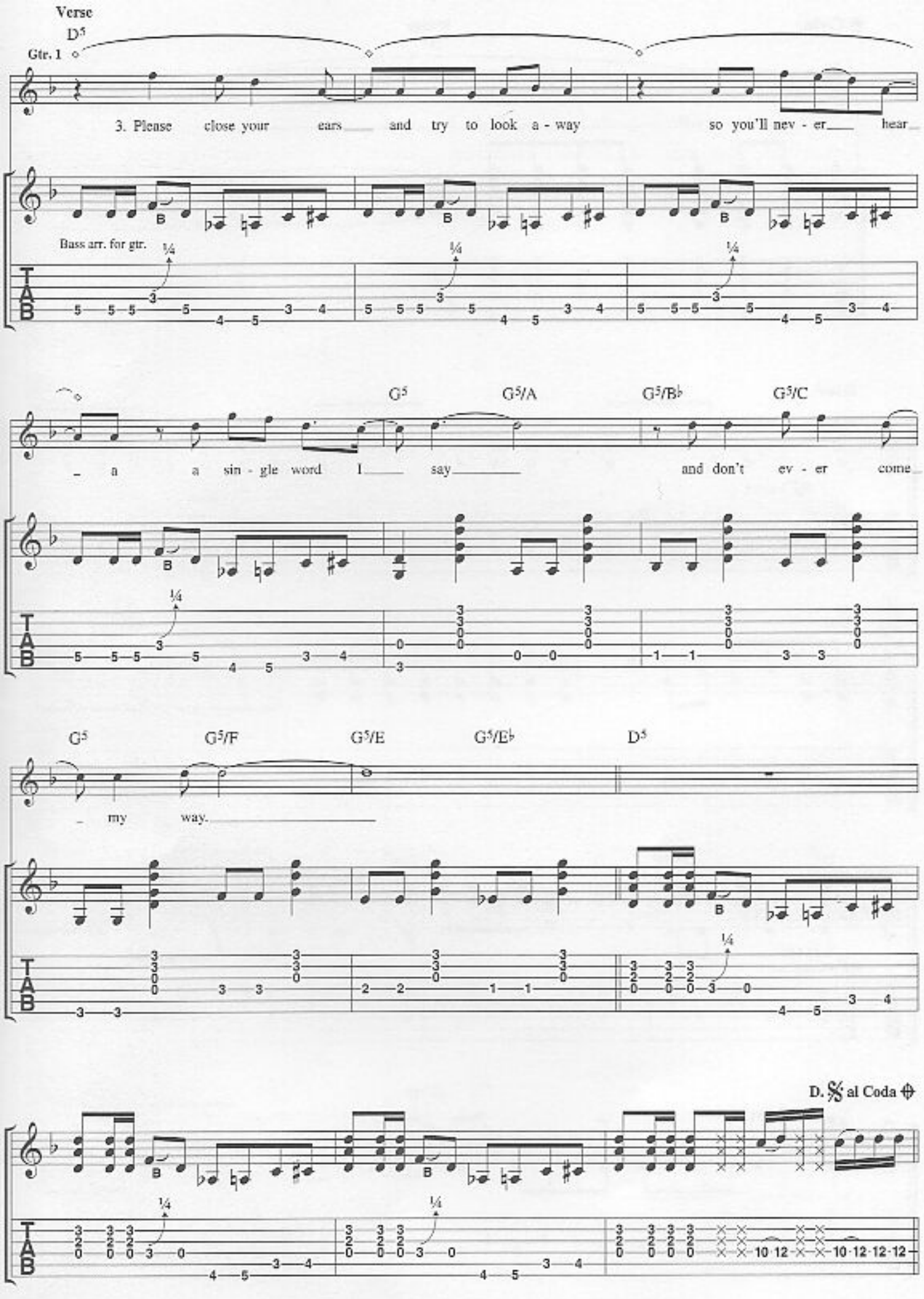
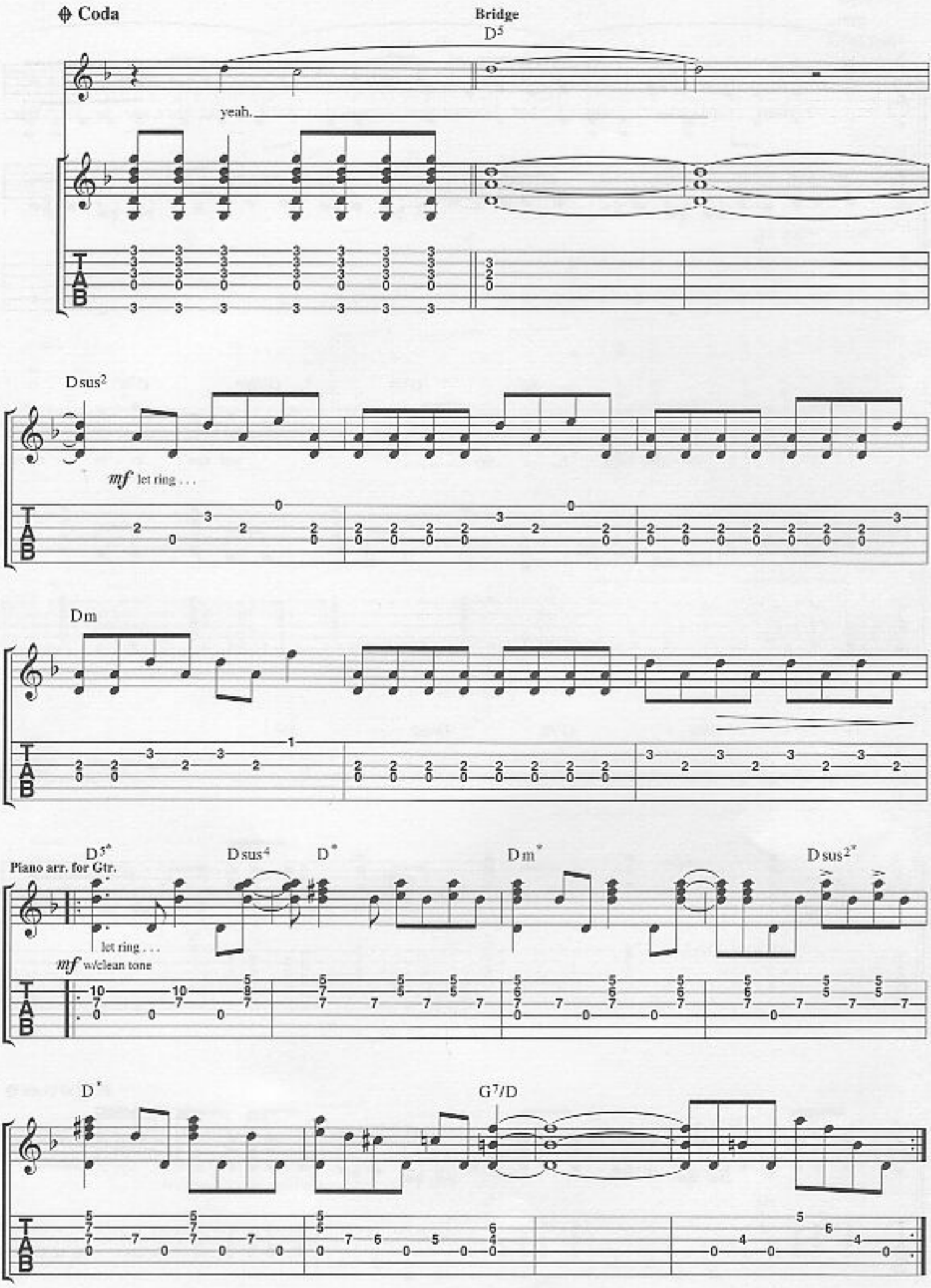

Verse
D5
Gtr. 1
1. Leave me a - lone, it's no-thing se - ri - ous. I'll do it my - self,
Bass arr. for gtr.
G5
G5/A
G5/B♭
G5/C
it's got no-thing to do with you, and there's no - thing that you
Gtr.

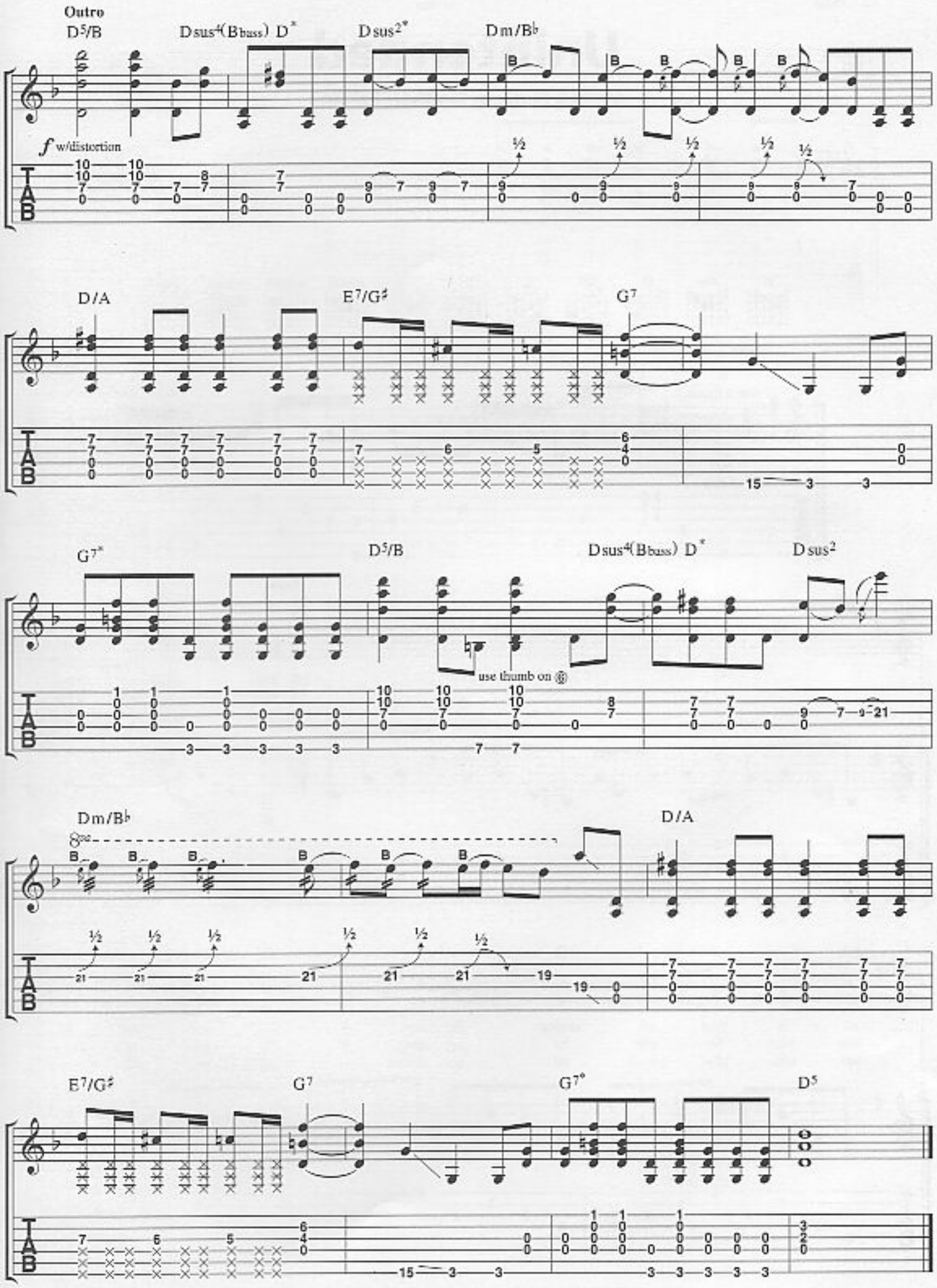

G5
G5/F
G5/E
G5/E♭
(D)
could do.
Verse
D5
Gtr. 1
2. You can see it and you can al - most hear it too, you can al - most taste
4. Leave me a - lone, it's no - thing se - ri - ous, I'll do it my - self.
(Gtr. 1 𝄋)
Bass arr. for gtr.
G5
G5/A
G5/B♭
G5/C
it, it's no-thing to do with you
it's got no-thing to do with you.
and there's still no - thing that you


G5
G5/F
G5/E
G5/E♭
Chorus
Dm
D/F♯
can do.
So come in my
cave
Gm
and I'll burn
your
heart
Dm
D/F♯
Gm
a - way
Dm
D/F♯
come in my
cave


Gm
Dm
D/F♯
and I'll burn your heart a - way.
and ar - rest me for my mis takes
Gm
To Coda
(D)
B
Two girls, arr. for one
½
T
A
B

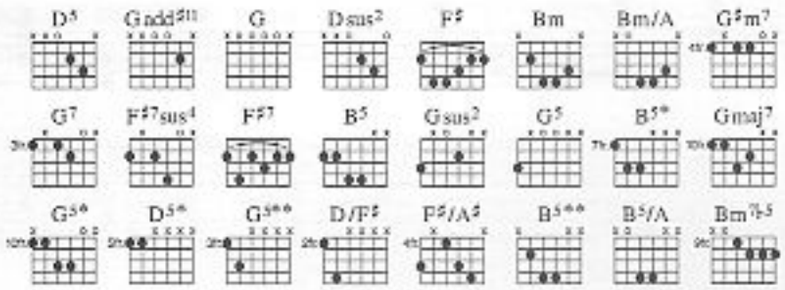

Verse
D5
Gtr. 1
3. Please close your ears and try to look a - way so you'll nev - er hear
Bass arr. for gtr.
G5
G5/A
G5/B♭
G5/C
a a sin - gle word I say and don't ev - er come
G5
G5/F
G5/E
G5/E♭
D5
my way.
D. 𝄋 al Coda ⊕


Coda
Bridge
D5
yeah.
Dsus2
mf let ring . . .
Dm
D5*
Piano arr. for Gtr.
Dsus4
D*
Dm*
Dsus2*
let ring . . .
mf w/clean tone
D*
G7/D
T
A
B


Outro
D5/B
Dsus4(Bbass) D*
Dsus2*
Dm/B♭
f w/distortion
D/A
E7/G♯
G7
G7*
D5/B
use thumb on ⑥
Dsus4(Bbass) D*
Dsus2
Dm/B♭
D/A
E7/G♯
G7
G7*
D5

Escape

Lyrics & Music by Matthew Bellamy



Intro ♩= 76

D5 Gadd♯11 G D5 Dsus2

Gtr. 1

Verse

Gadd♯11 G D5 Gadd♯11 G D5

1. You would say an - y-thing and you would try

Gadd♯11 G D5 Gadd♯11 G

an - - - y - thing, to es - cape your mean - ing - less

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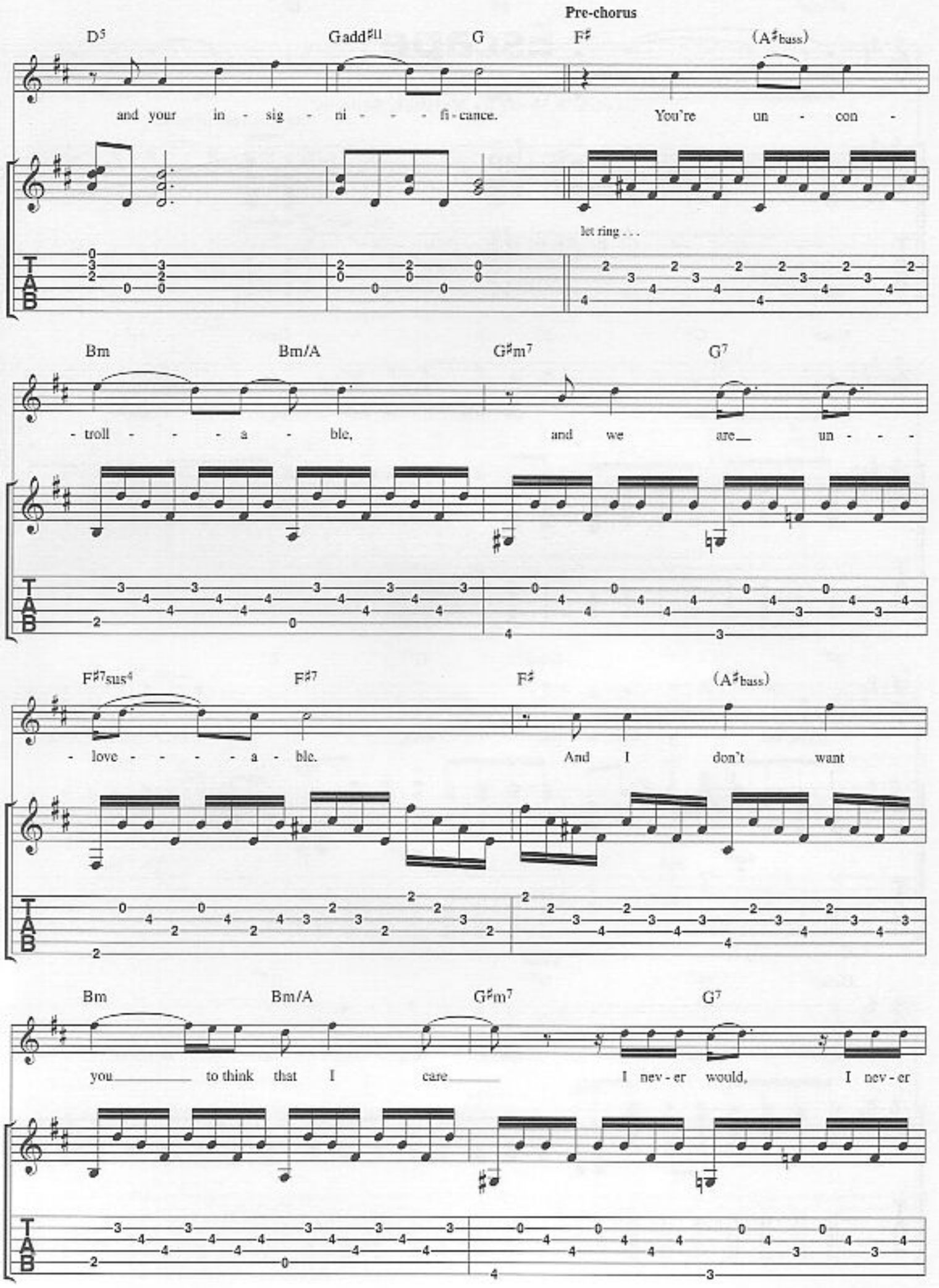
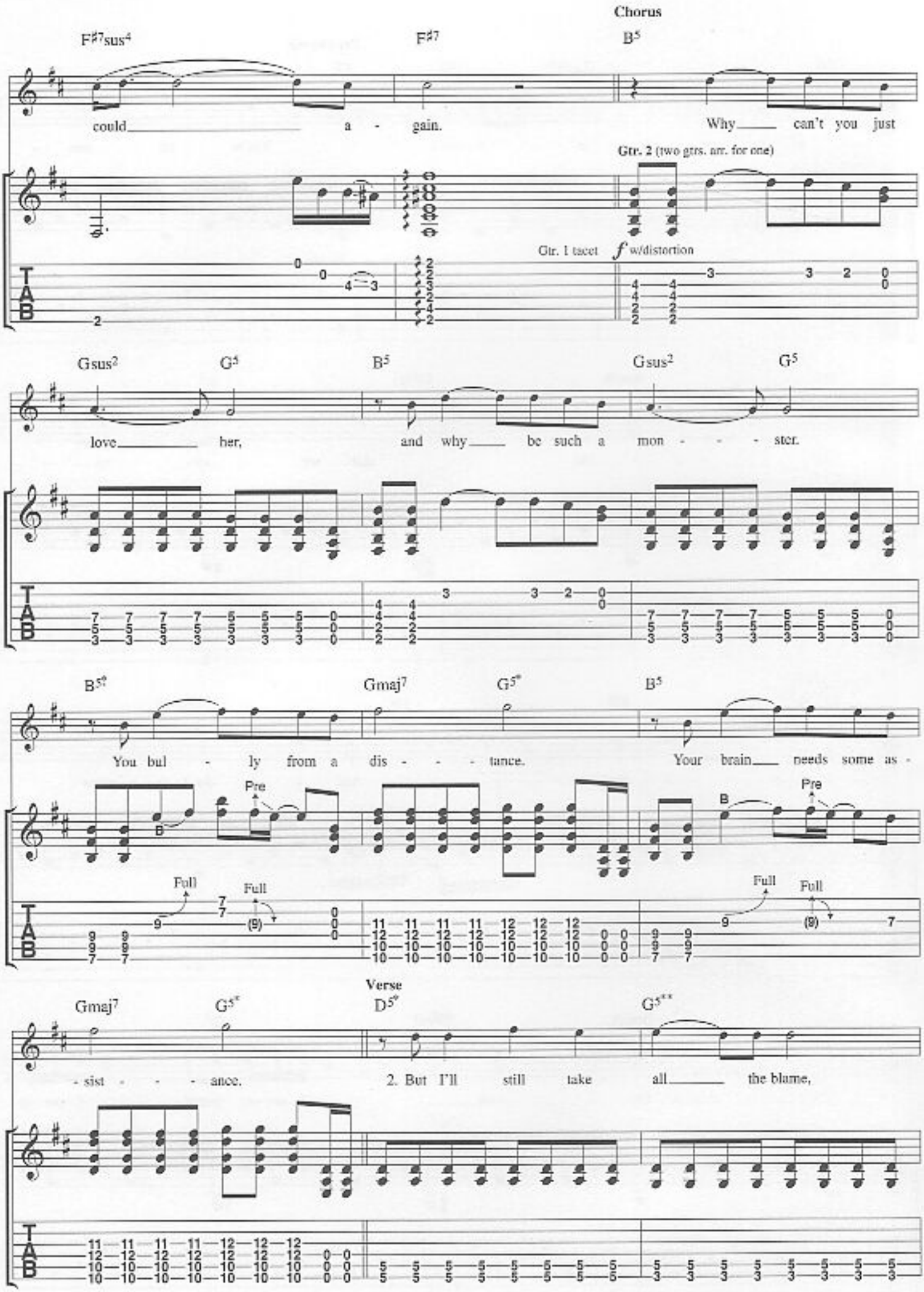
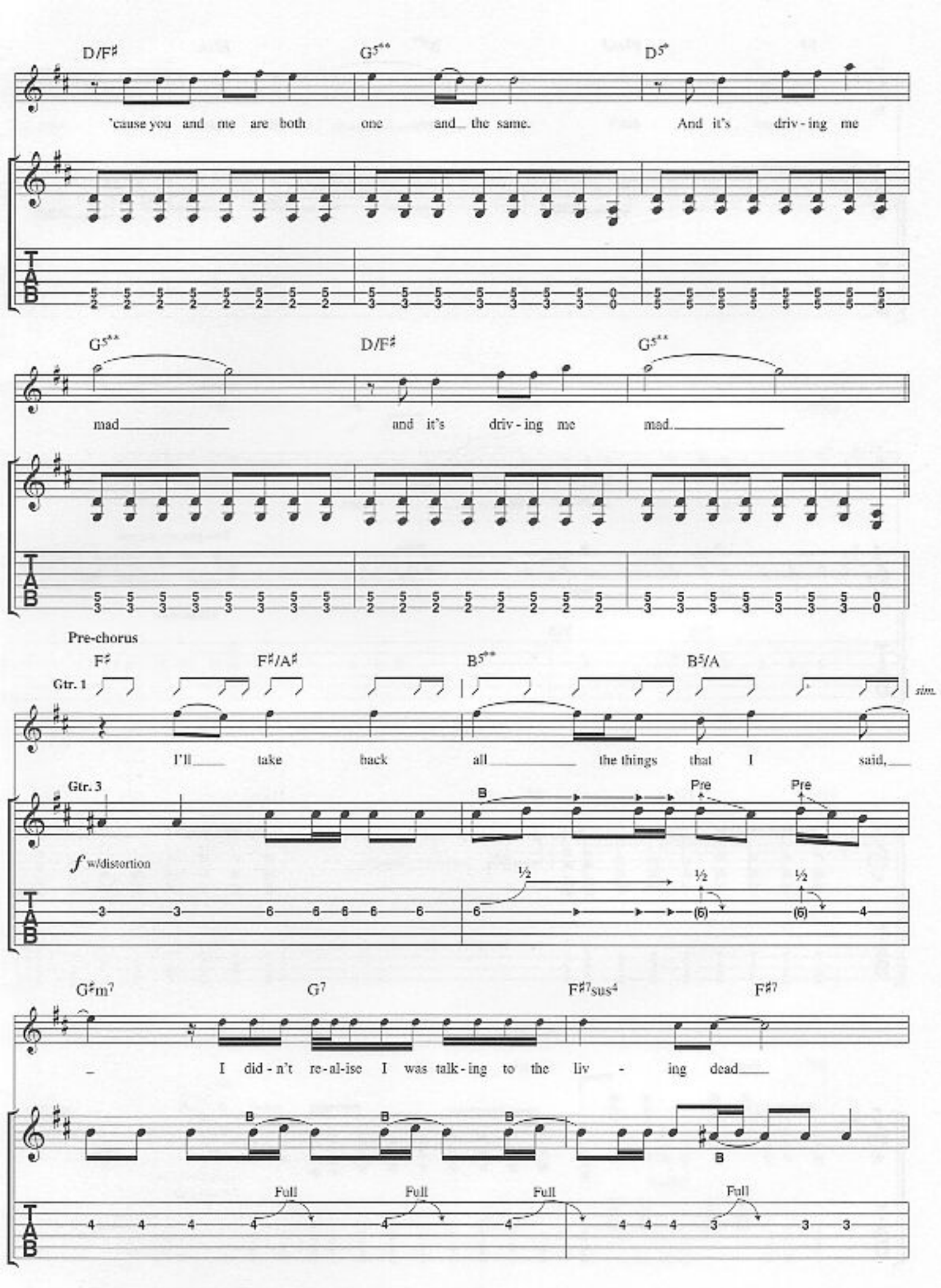
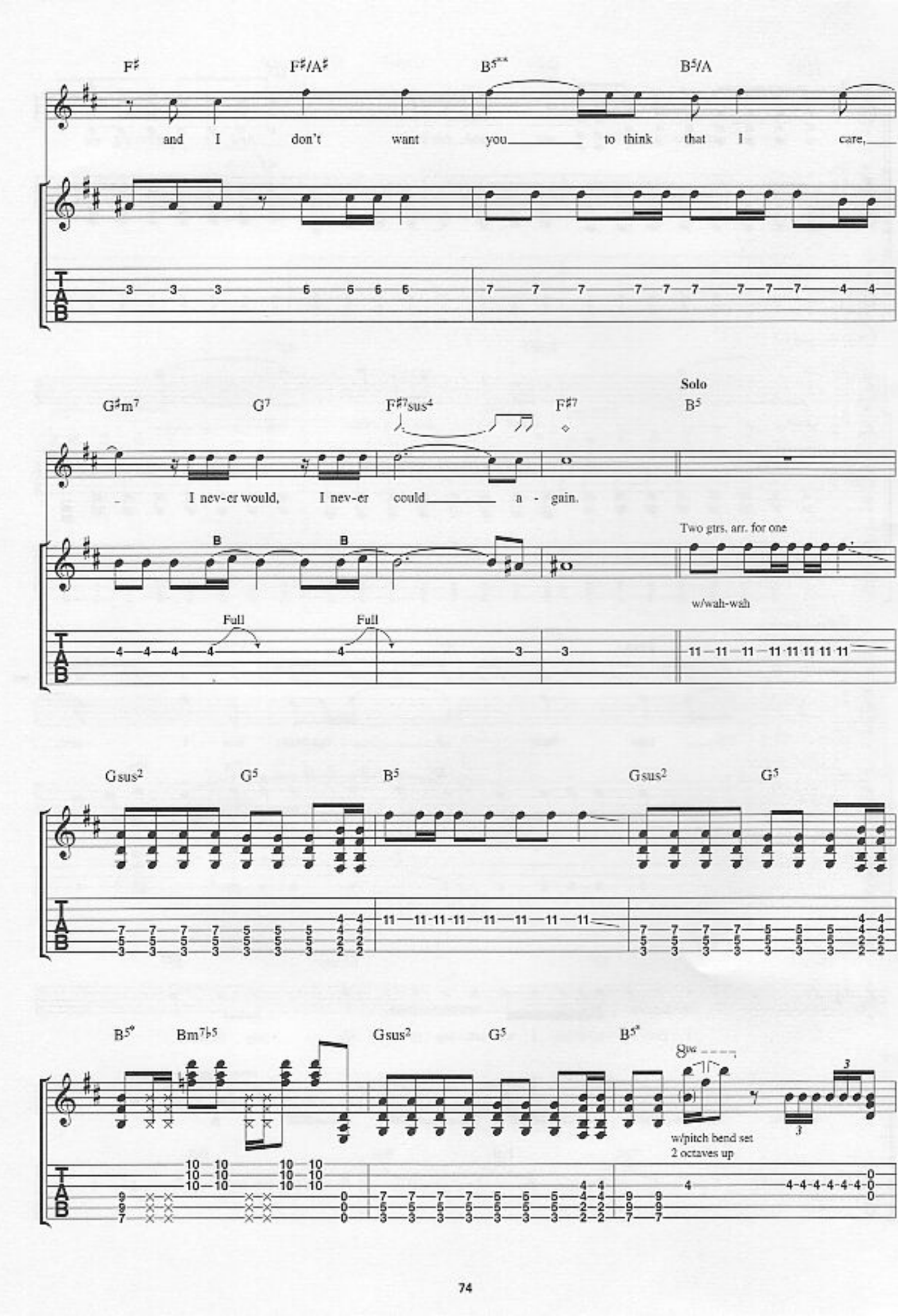
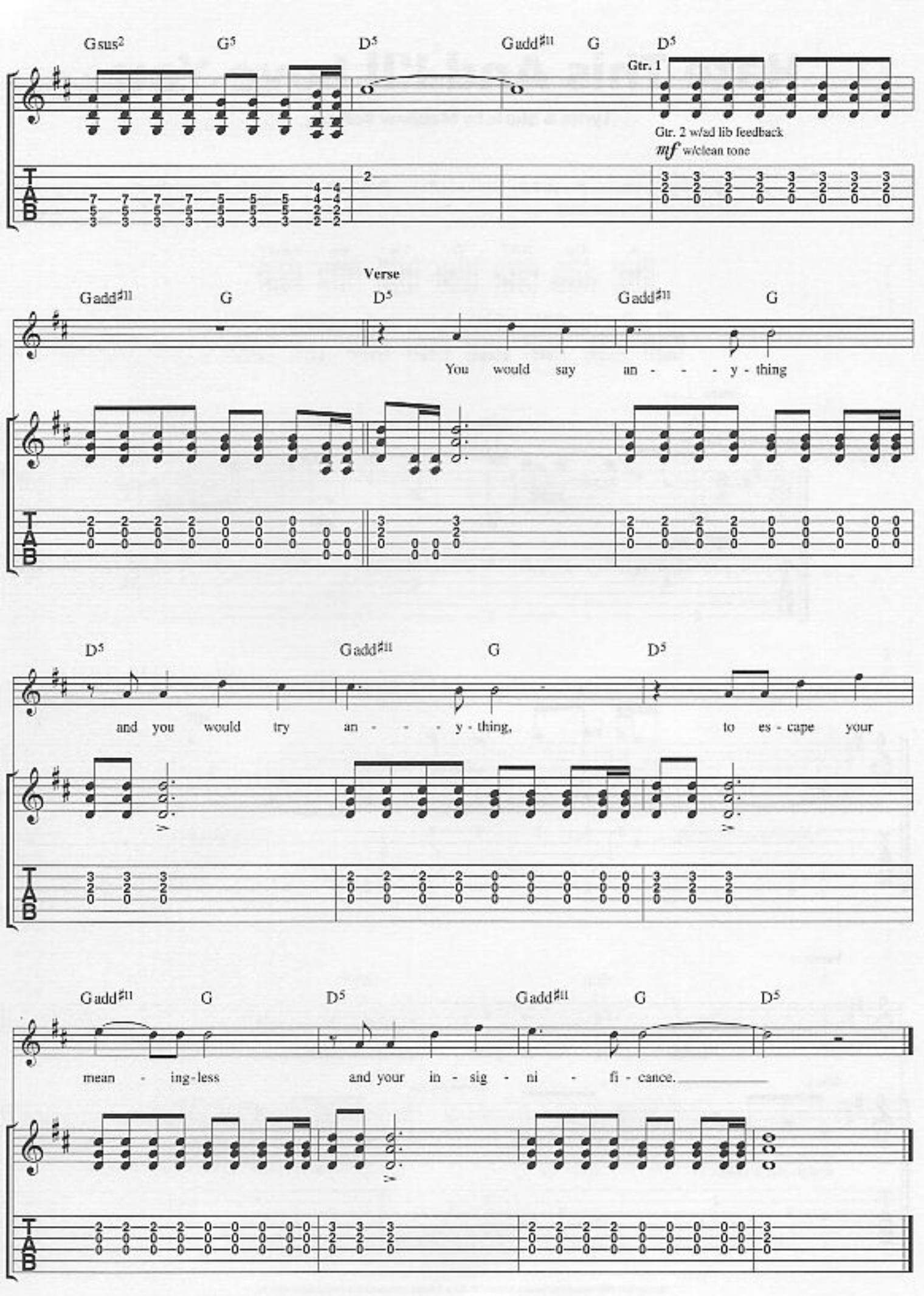

Pre-chorus
D5
Gadd♯11
G
F♯
(A♯bass)
and your in - sig - ni - - - fi - cance.
You're un - con -
let ring . . .
Bm
Bm/A
G♯m7
G7
- troll - - - a - ble,
and we are___ un - - -
F♯7sus4
F♯7
F♯
(A♯bass)
- love - - - - a - ble.
And I don't want
Bm
Bm/A
G♯m7
G7
you_____ to think that I care_____
I nev - er would,
I nev - er


Chorus
F♯7sus4
F♯7
B5
could a - gain.
Why can't you just
Gtr. 2 (two gtrs. arr. for one)
Gtr. 1 tacet
f w/distortion
Gsus2
G5
B5
Gsus2
G5
love her,
and why be such a mon - - - ster.
B5*
Gmaj7
G5*
B5
You bul - ly from a dis - - - tance.
Your brain needs some as -
Pre
B
Full
Full
Full
Full
Gmaj7
G5*
Verse
D5*
G5**
- sist - - - ance.
2. But I'll still take all the blame,

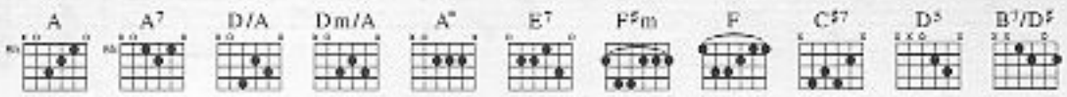

D/F♯
G5**
D5*
'cause you and me are both one and the same. And it's driv - ing me
G5**
D/F♯
G5**
mad and it's driv - ing me mad.
Pre-chorus
F♯
F♯/A♯
B5**
B5/A
Gtr. 1
sim.
I'll take back all the things that I said,
Gtr. 3
B
Pre
Pre
f w/distortion
½
½
½
G♯m7
G7
F♯7sus4
F♯7
I did - n't re - al - ise I was talk - ing to the liv - ing dead
B
B
B
B
Full
Full
Full
Full


F♯
F♯/A♯
B5**
B5/A
and I don't want you to think that I care,
G♯m7
G7
F♯7sus4
F♯7
Solo
B5
I nev-er would, I nev-er could a - gain.
B
B
Two gtrs. arr. for one
w/wah-wah
Full
Full
Gsus2
G5
B5
Gsus2
G5
B5*
Bm7♭5
Gsus2
G5
B5*
Gw
w/pitch bend set
2 octaves up


Gsus2 G5 D5 Gadd♯11 G D5
Gtr. 1
Gtr. 2 w/ad lib feedback
mf w/clean tone
Verse
Gadd♯11 G D5 Gadd♯11 G
You would say an - - - y - thing
D5 Gadd♯11 G D5
and you would try an - - - y - thing, to es - cape your
Gadd♯11 G D5 Gadd♯11 G D5
mean - ing-less and your in - sig - ni - fi - cance.

Falling Down

Lyrics & Music by Matthew Bellamy



♩=116

Gtr. 1

mf w/clean tone
let ring . . .

Verse

1. I'm fall - - - - - - - ing_
2. I was call - - - - - - - ing_

2° w/slight distortion

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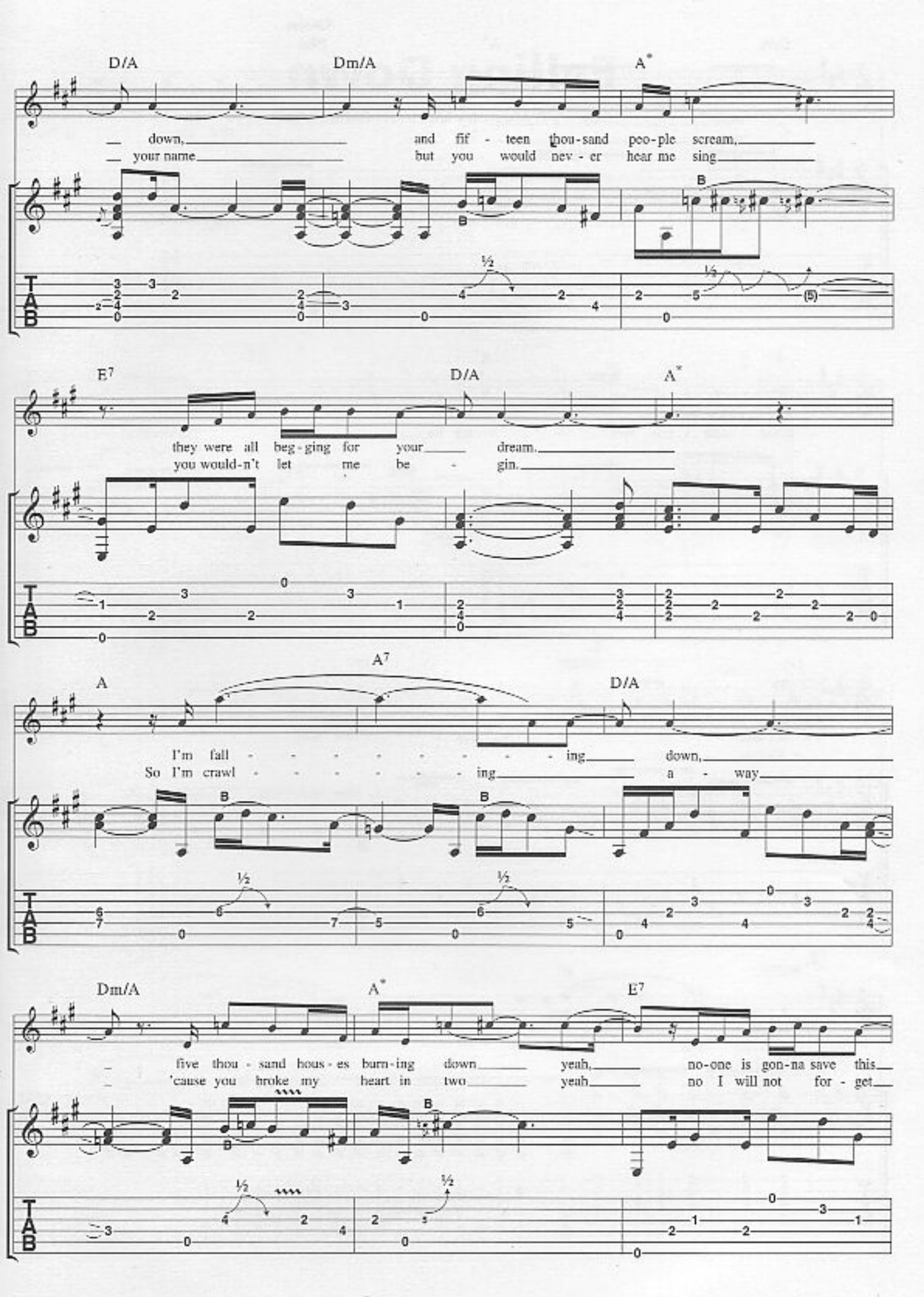
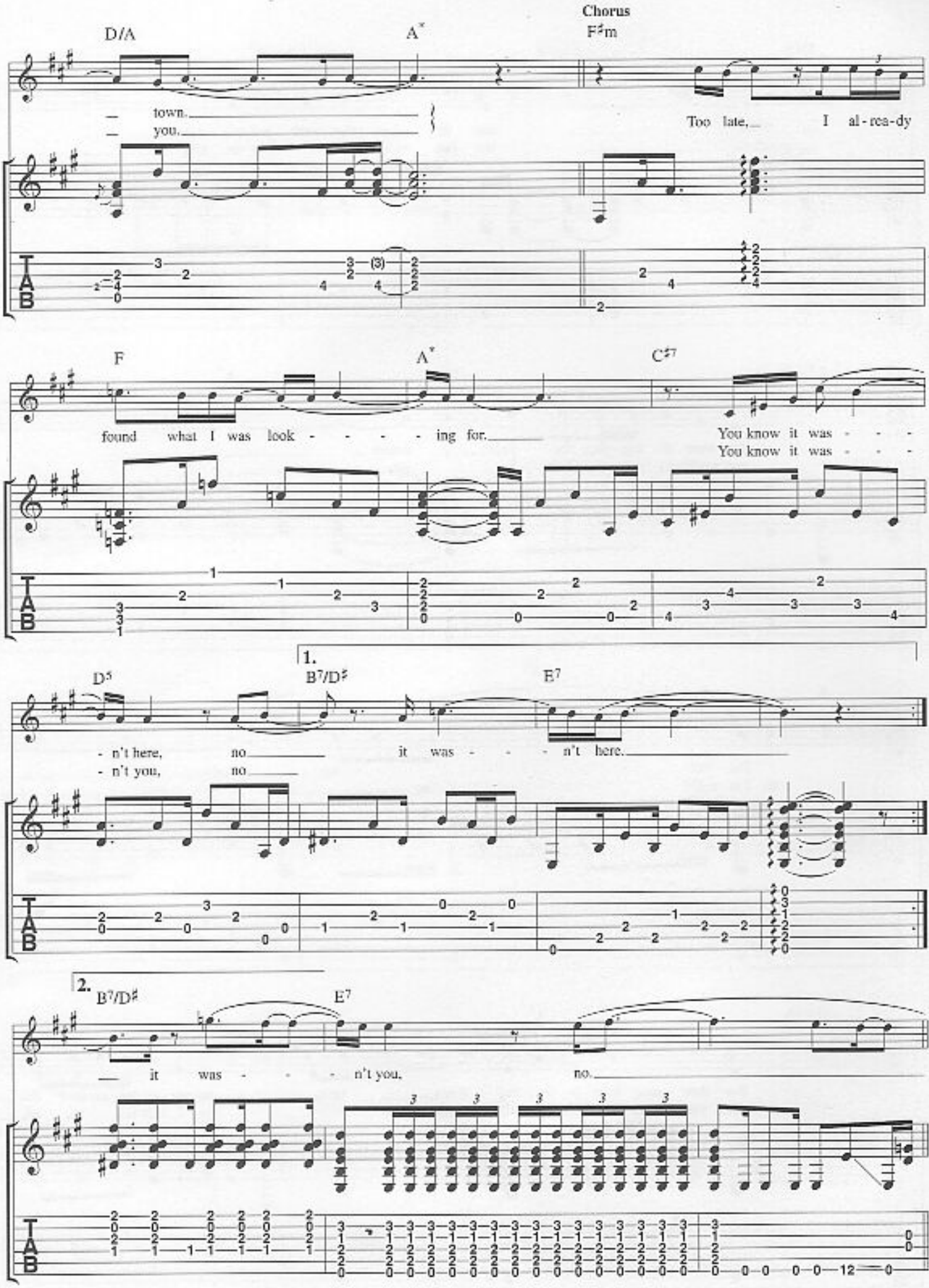
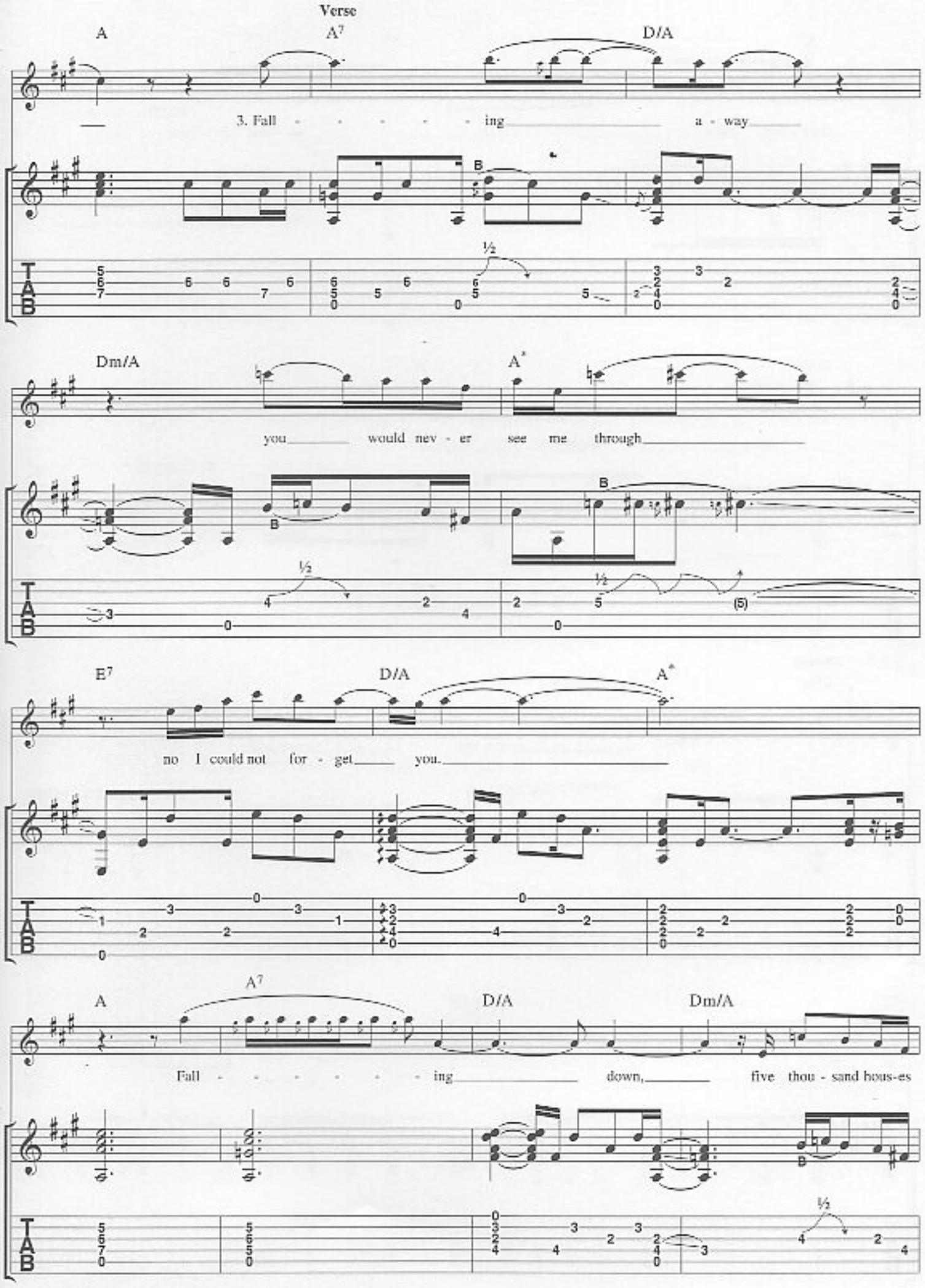
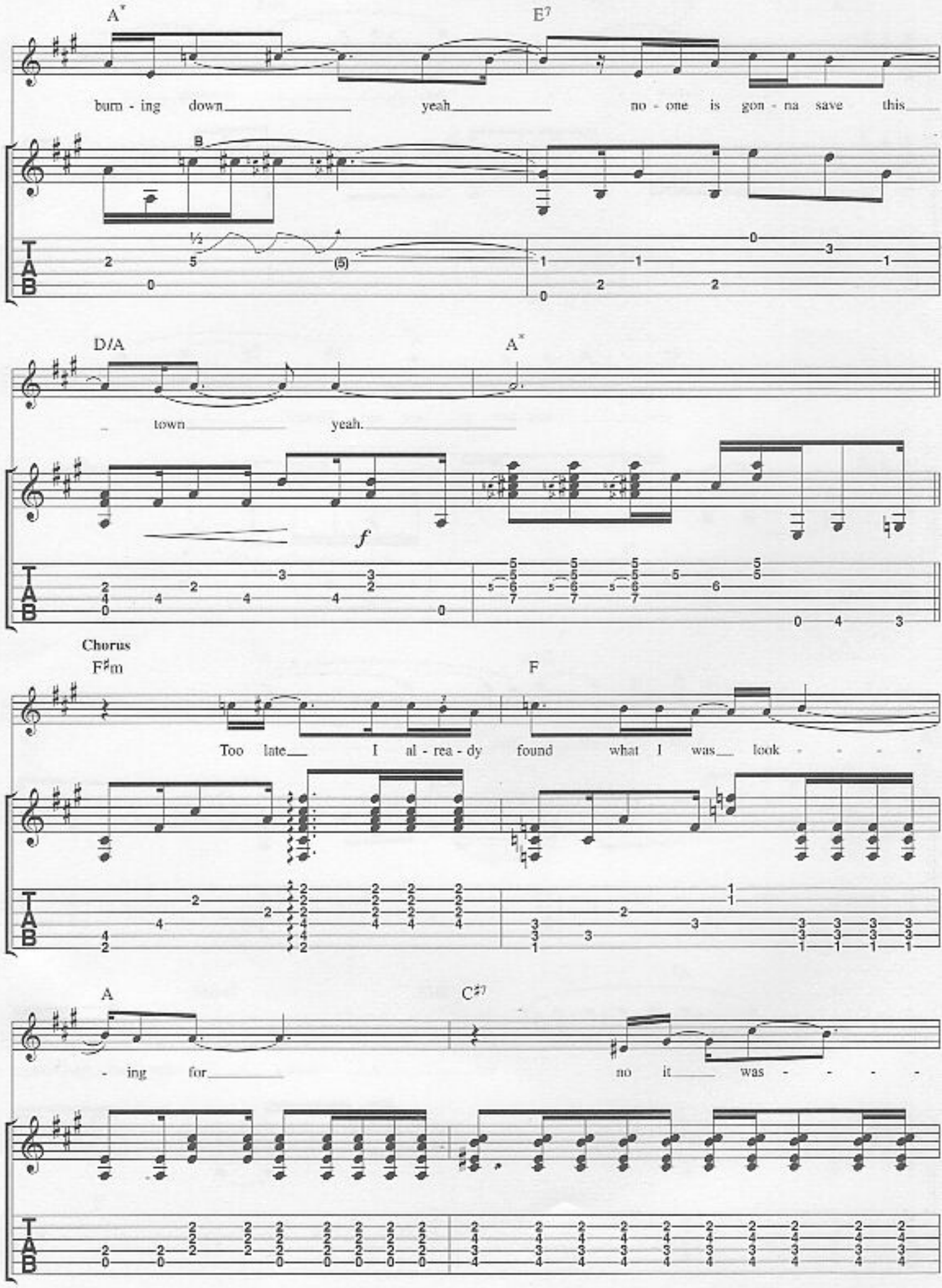
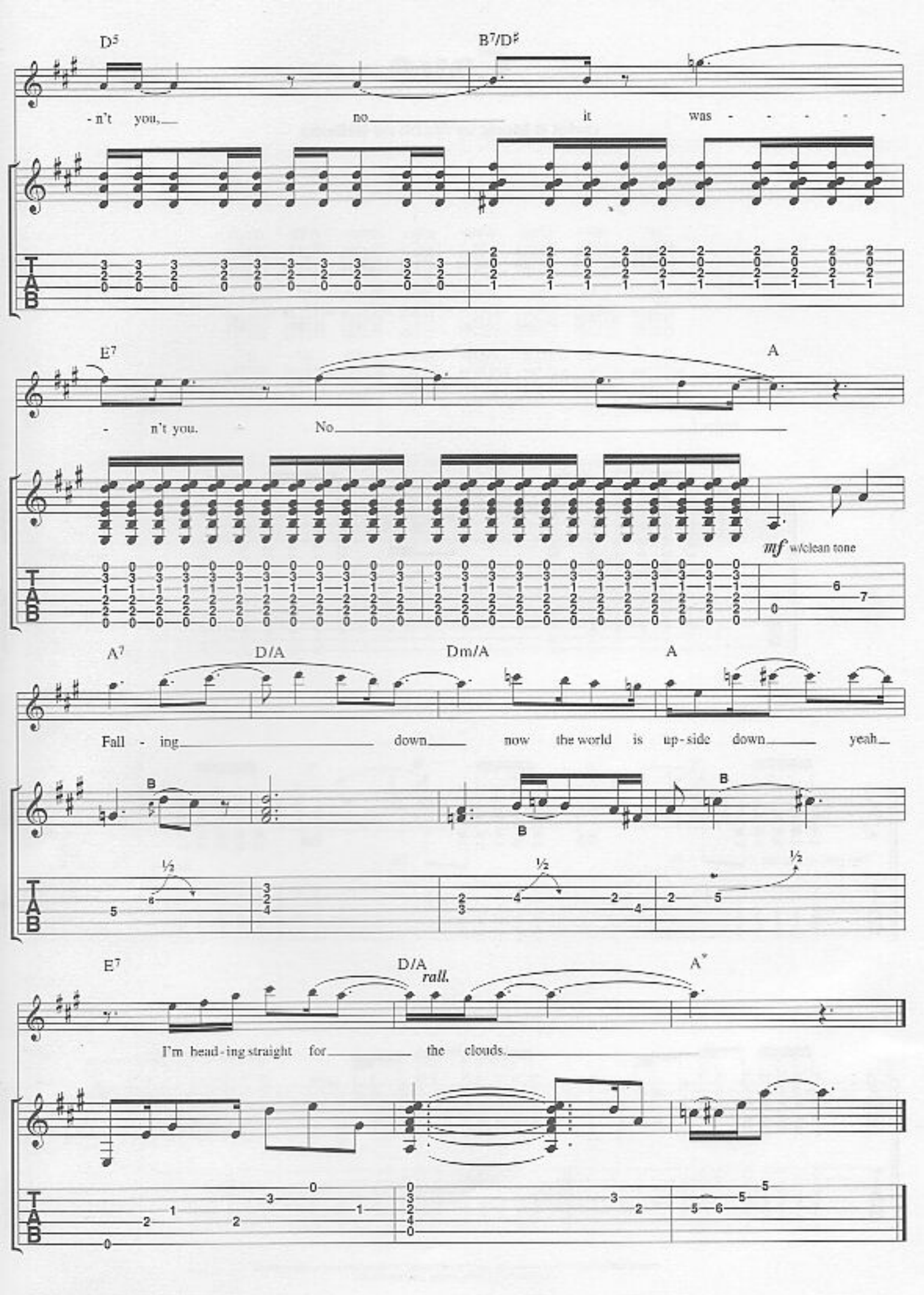

D/A
Dm/A
A*
down, and fif - teen thou-sand peo-ple scream,
your name but you would nev - er hear me sing
E7
D/A
A*
they were all beg-ging for your dream.
you would-n't let me be - gin.
A
A7
D/A
I'm fall - - - - - - - - - ing down,
So I'm crawl - - - - - - ing a - way
Dm/A
A*
E7
five thou - sand hous - es burn-ing down yeah, no-one is gon-na save this
'cause you broke my heart in two yeah no I will not for - get


Chorus
D/A
A
F♯m
town.
you.
Too late, I al-rea-dy
F
A
C♯7
found what I was look - - - - ing for.
You know it was - - -
You know it was - - -
1.
D5
B7/D♯
E7
- n't here, no it was - - - n't here.
- n't you, no
2.
B7/D♯
E7
it was - - - n't you, no.

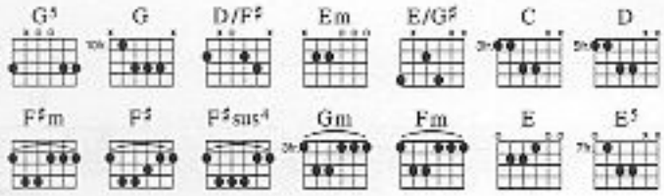

Verse
A
A7
D/A
3. Fall - - - - - - ing a - way
B
½
Dm/A
A*
you would nev - er see me through
B
½
½
(5)
E7
D/A
A*
no I could not for - get you.
A
A7
D/A
Dm/A
Fall - - - - - - - ing down, five thou - sand hous-es
B
½


A*
E7
burn - ing down yeah no - one is gon - na save this
B
D/A
A*
town yeah.
f
Chorus
F♯m
F
Too late I al - rea - dy found what I was look - - - -
A
C♯7
- ing for no it was - - - -


D5
B7/D♯
- n't you, no it was - - - - -
E7
A
- n't you. No
mf w/clean tone
A7
D/A
Dm/A
A
Fall - ing down now the world is up-side down yeah
B
½
E7
D/A
rall.
A
I'm head-ing straight for the clouds.

Fillip

Lyrics & Music by Matthew Bellamy



♩= 128

N.C.

Gtr. 1*

Ad lib fx

f w/distortion

G5

*Live gtr part - mute on quaver off-beats

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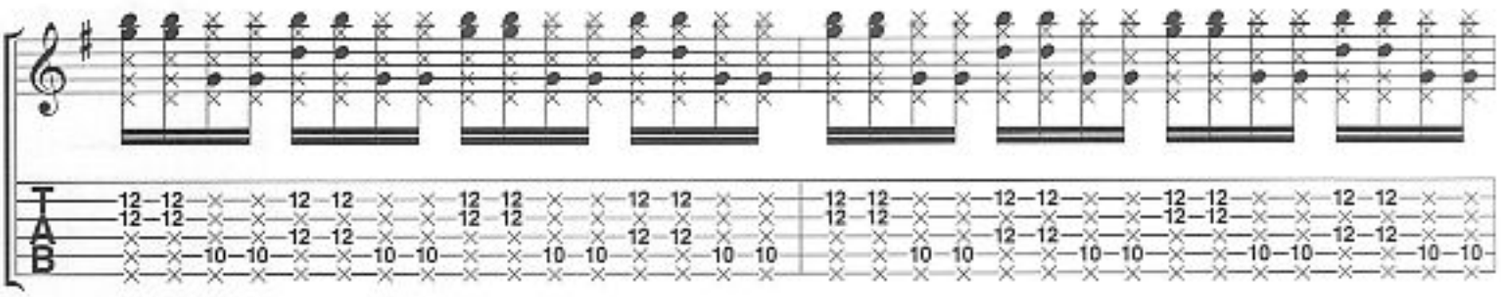
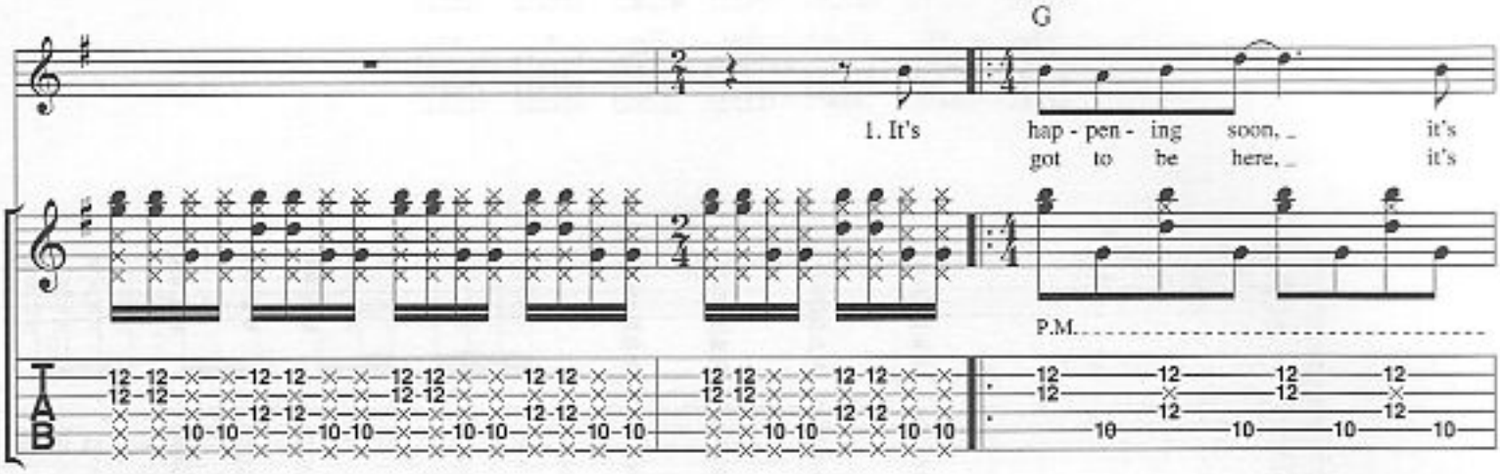
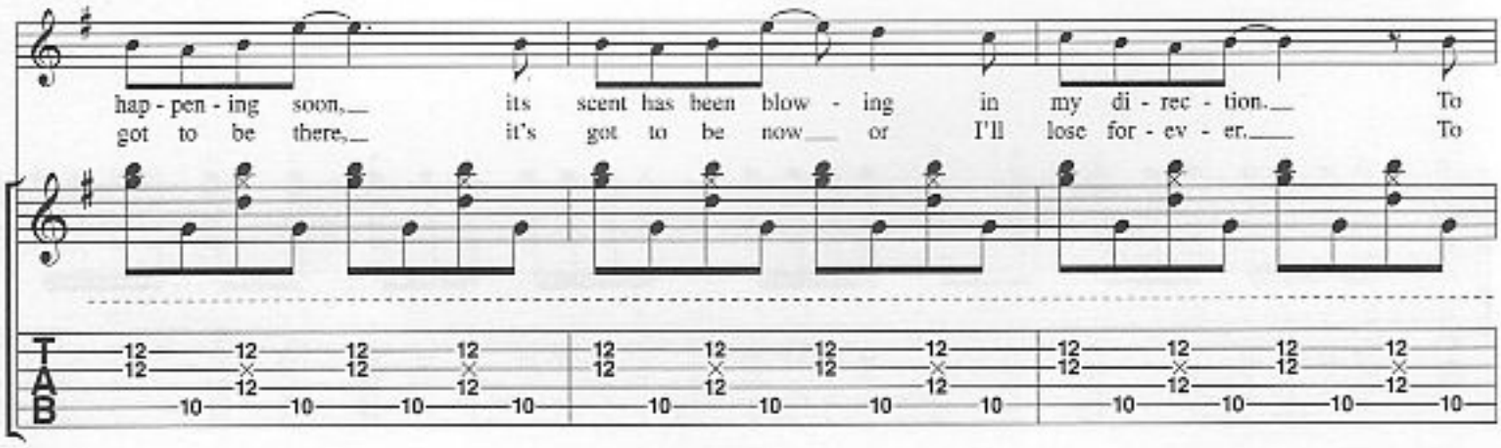
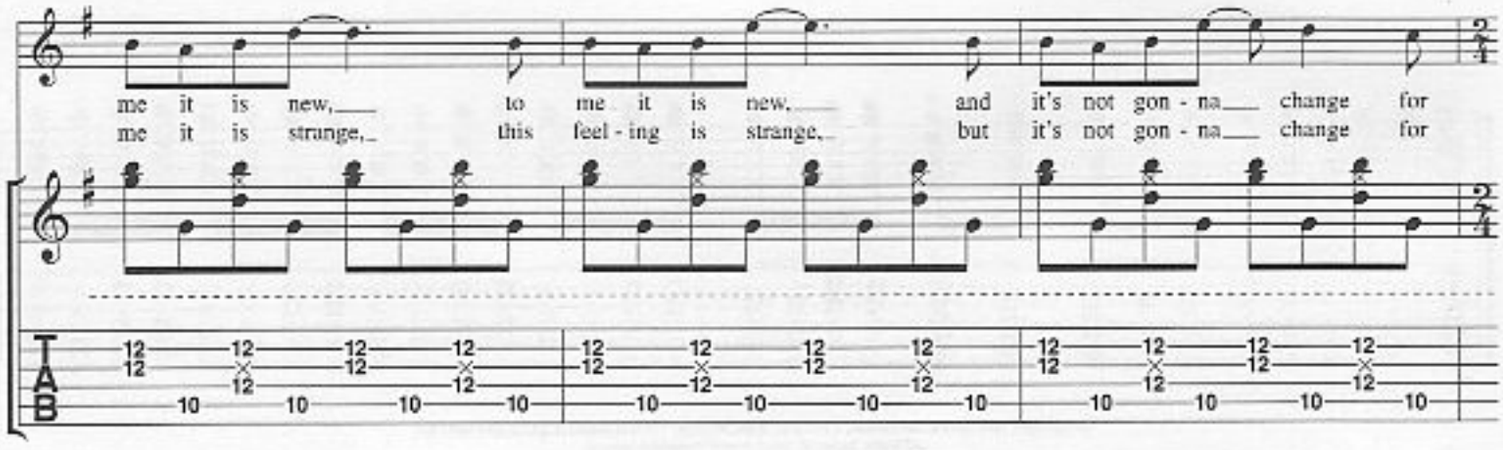


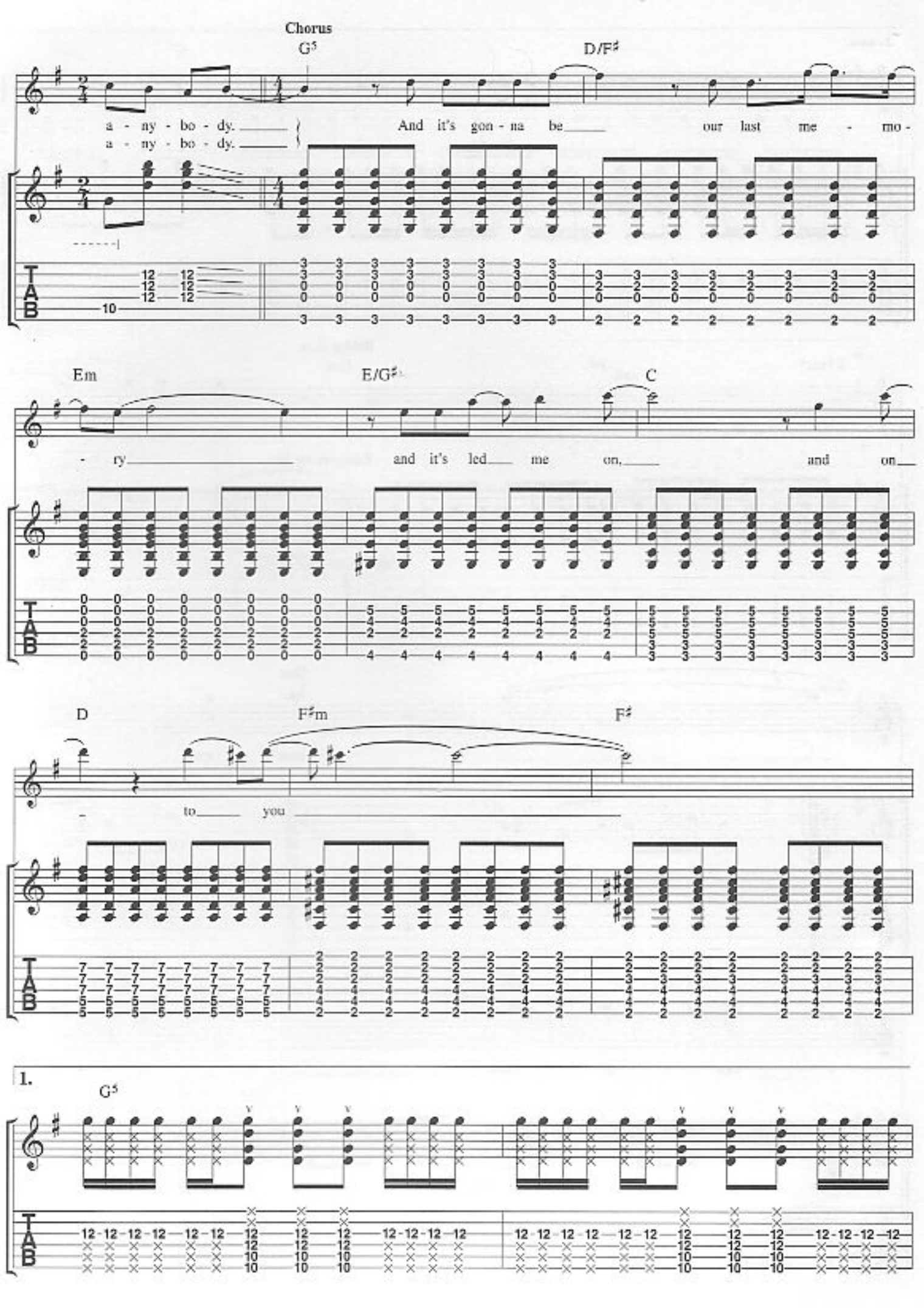
Verse

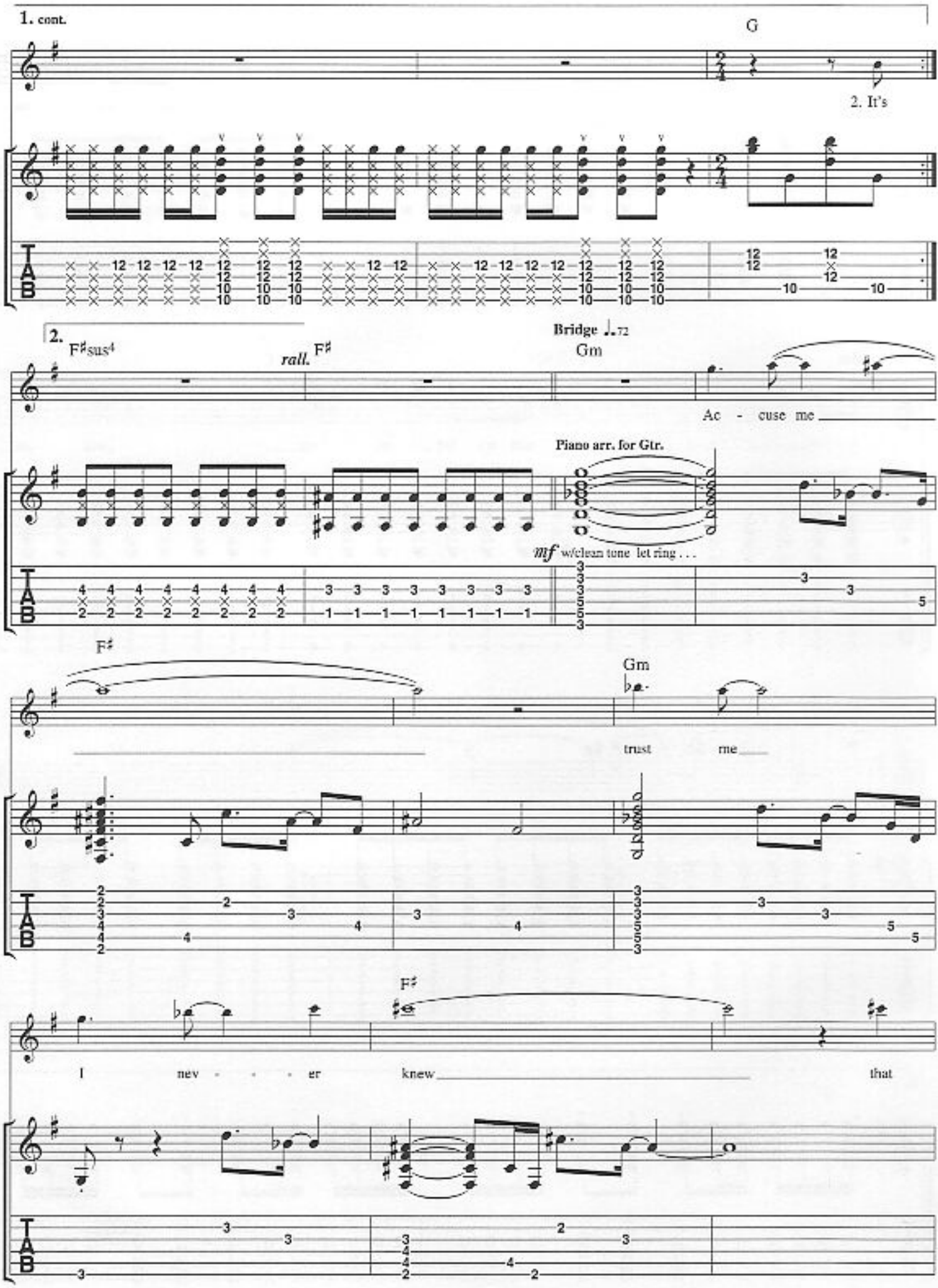
G

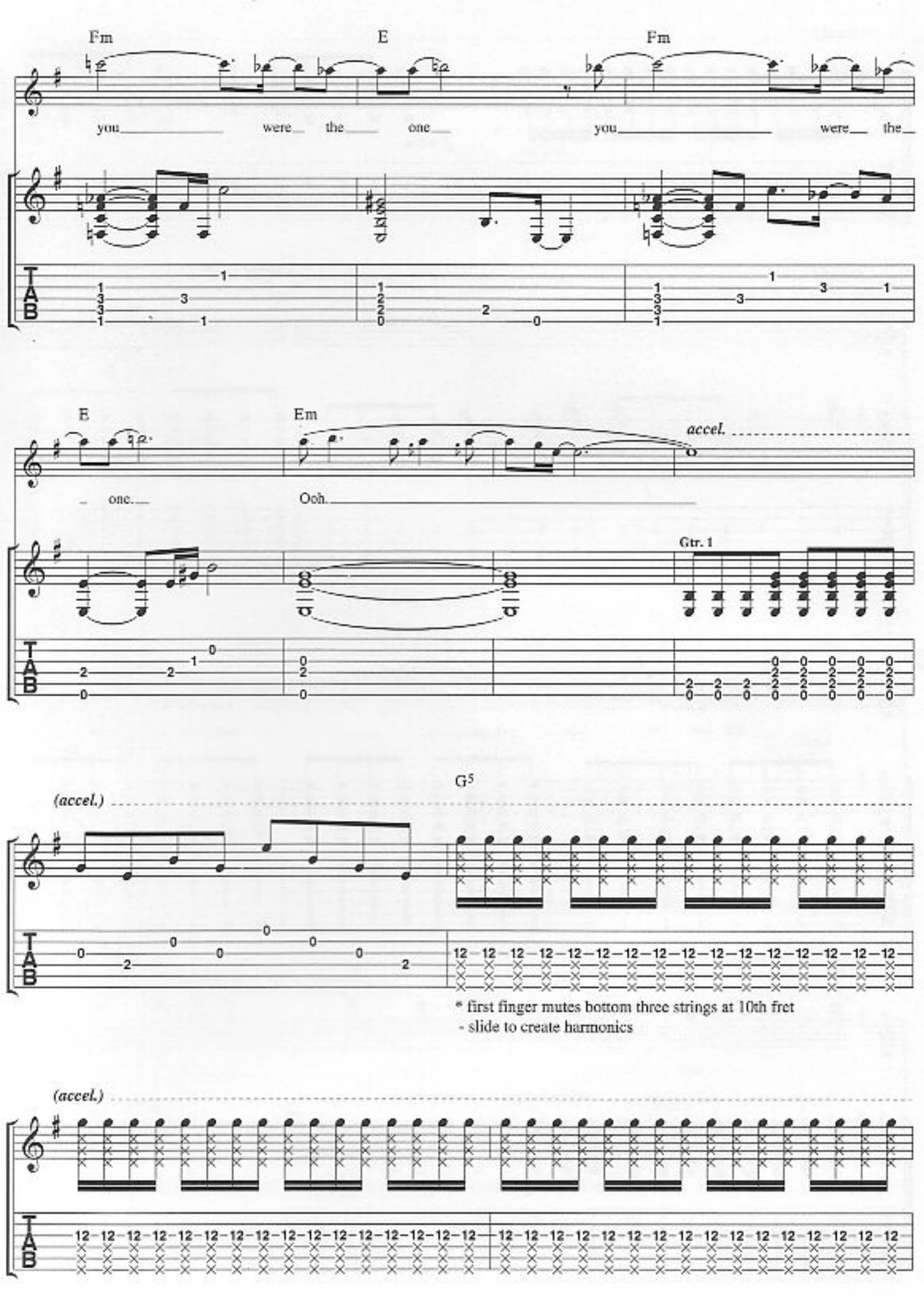

1. It's hap - pen - ing soon, it's
got to be here, it's
P.M.

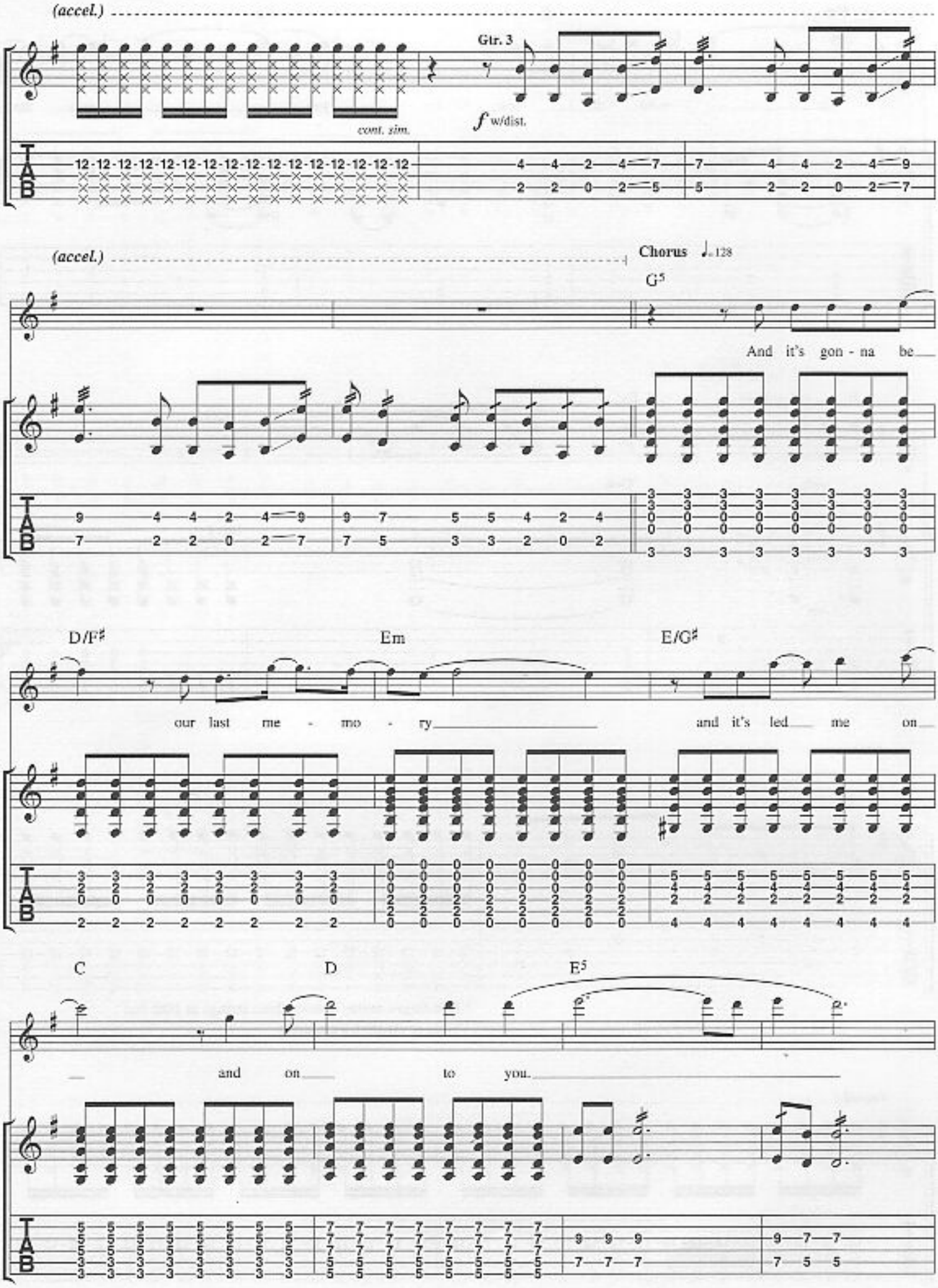

hap - pen - ing soon, its scent has been blow - ing in my di - rec - tion. To
got to be there, it's got to be now or I'll lose for - ev - er. To

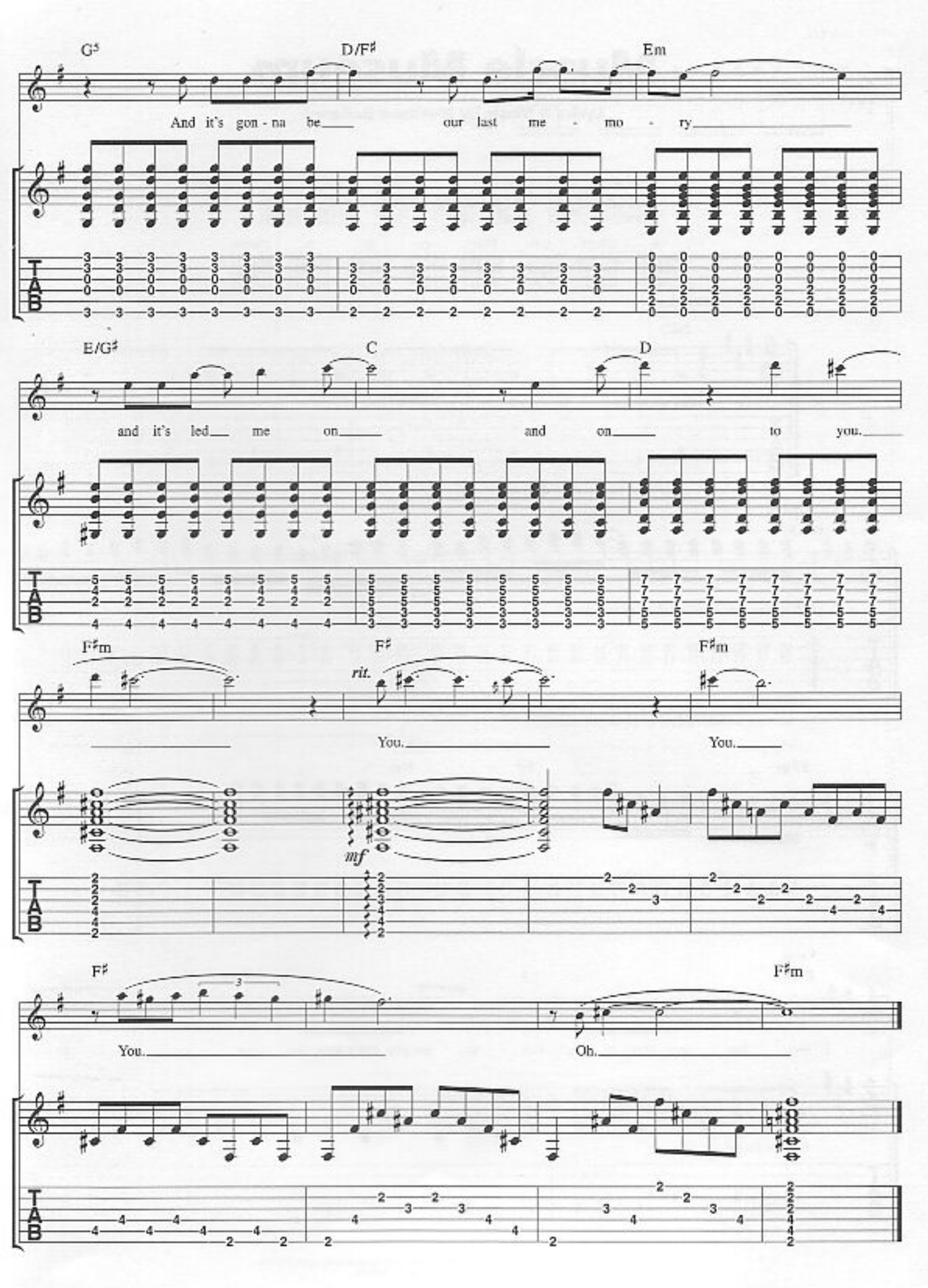

me it is new, to me it is new, and it's not gon - na change for
me it is strange, this feel - ing is strange, but it's not gon - na change for


Chorus
G5
D/F♯
a - ny - bo - dy.
a - ny - bo - dy.
And it's gon - na be
our last me - mo -
Em
E/G♯
C
- ry
and it's led me on,
and on
D
F♯m
F♯
to
you
1.
G5


1. cont.
G
2. It's
2.
F♯sus4
rall.
F♯
Bridge ♩.72
Gm
Ac - cuse me
Piano arr. for Gtr.
mf w/clean tone let ring . . .
F♯
Gm
trust me
F♯
I nev - - - er knew that

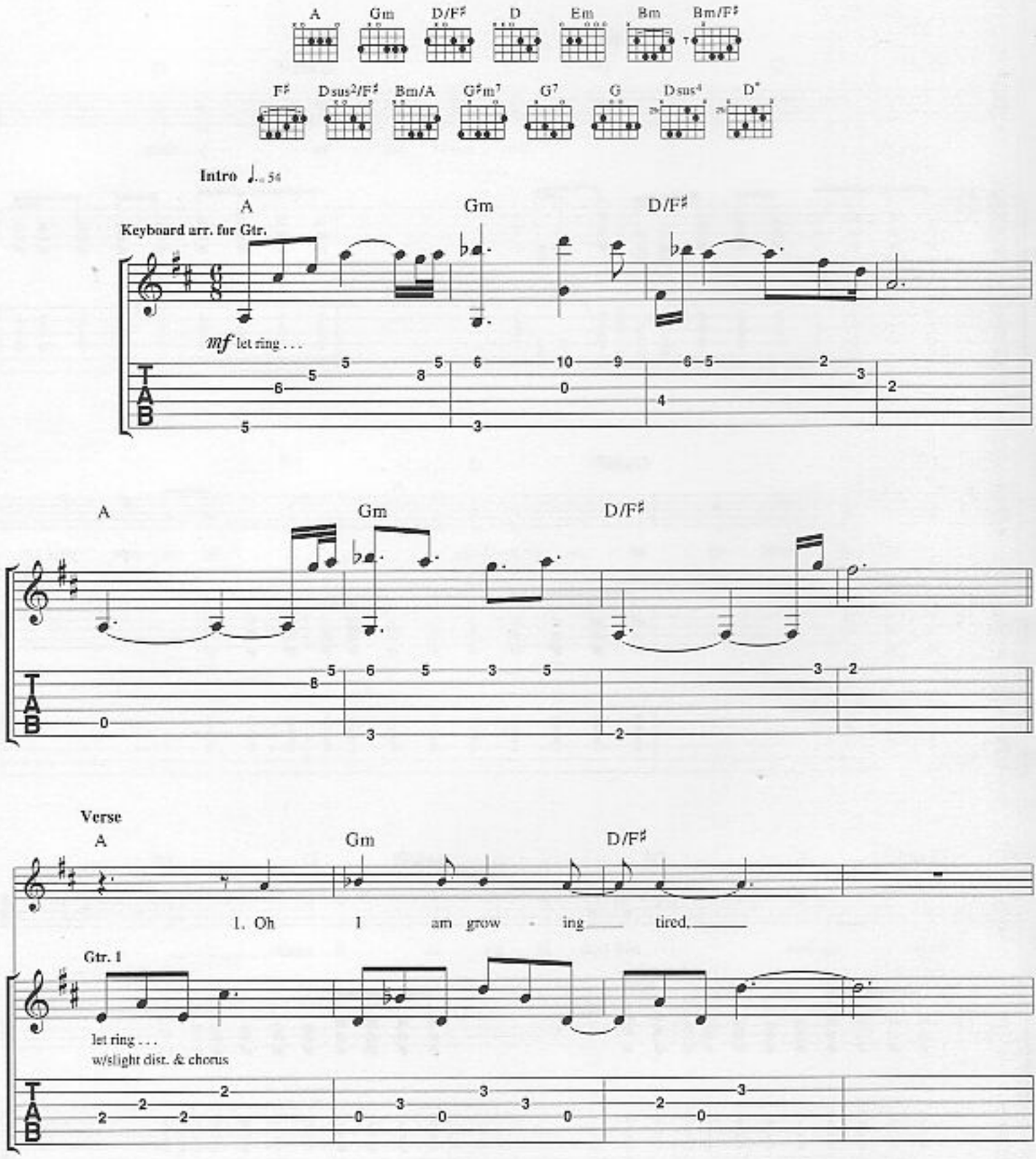

Fm
E
Fm
you were the one you were the
E
Em
accel.
one.
Ooh.
Gtr. 1
(accel.)
G5
* first finger mutes bottom three strings at 10th fret
- slide to create harmonics
(accel.)


(accel.)
Gtr. 3
cont. sim.
f w/dist.
(accel.)
Chorus ♩= 128
G5
And it's gon - na be
D/F♯
Em
E/G♯
our last me - mo - ry
and it's led me on
C
D
E5
and on to you.


G5
D/F♯
Em
And it's gon - na be our last me - mo - ry
E/G♯
C
D
and it's led me on and on to you.
F♯m
F♯
F♯m
rit.
You.
You.
mf
F♯
F♯m
You.
Oh.

Hate This And I'll Love You

Lyrics & Music by Matthew Bellamy



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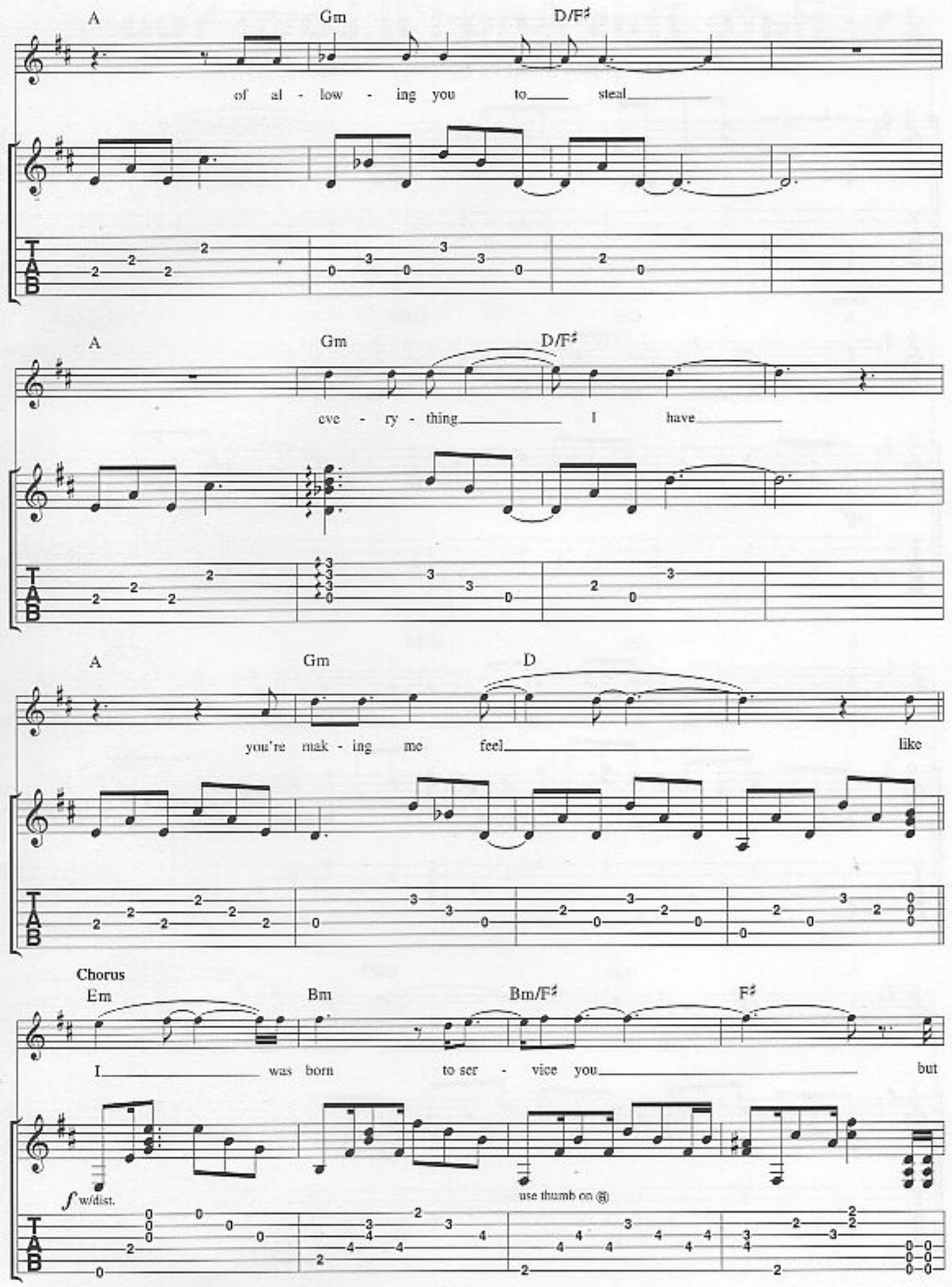
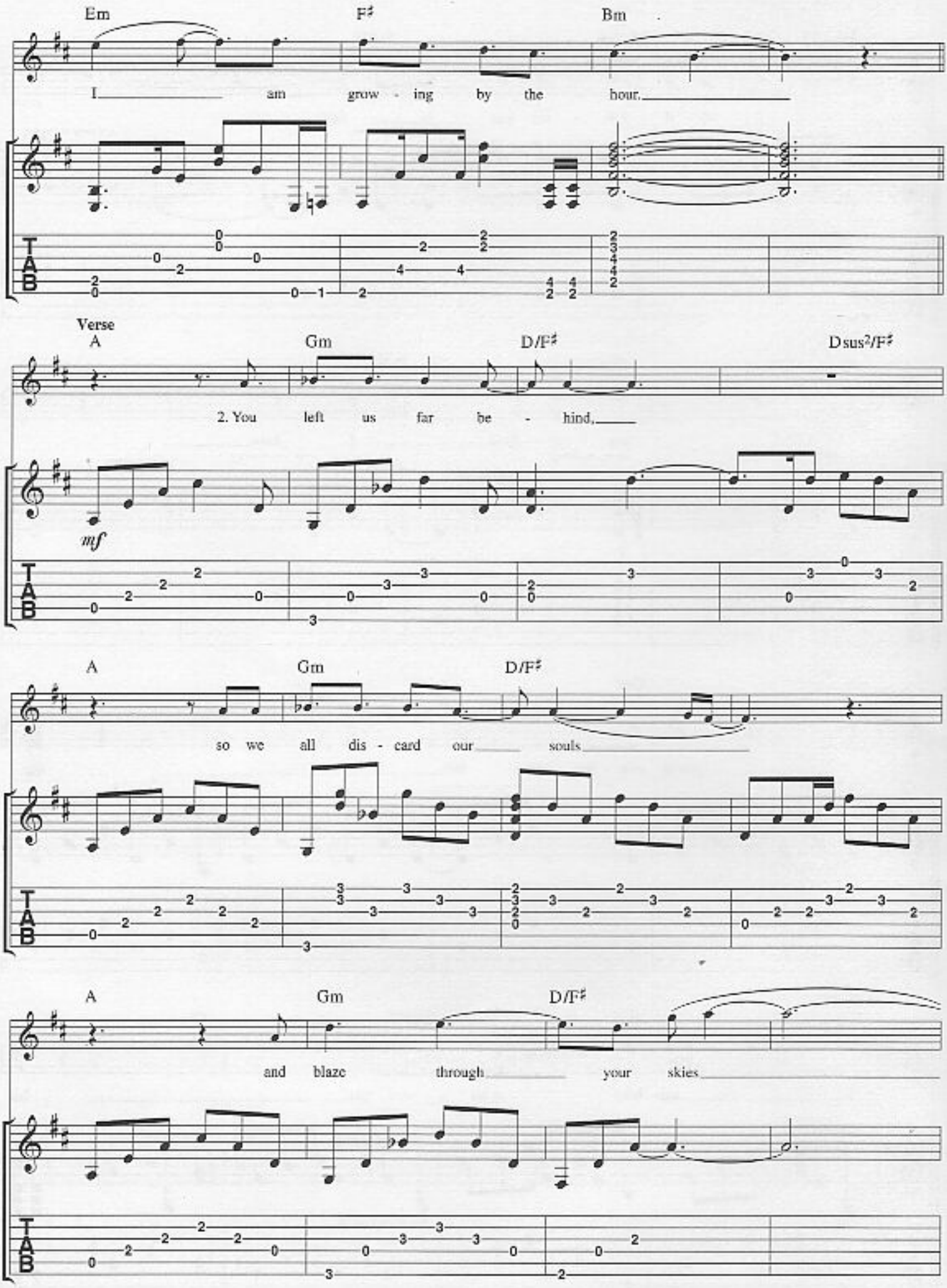
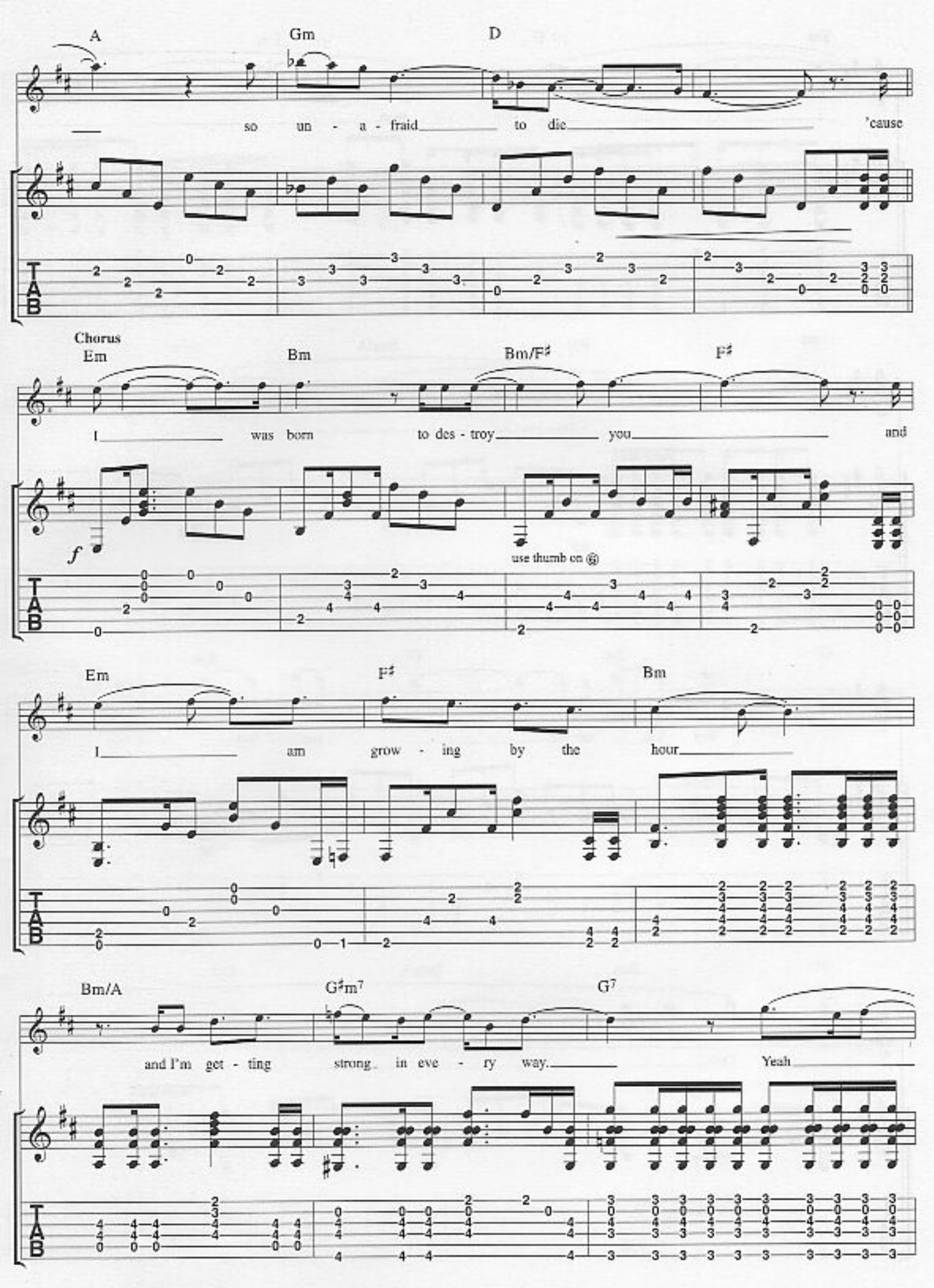
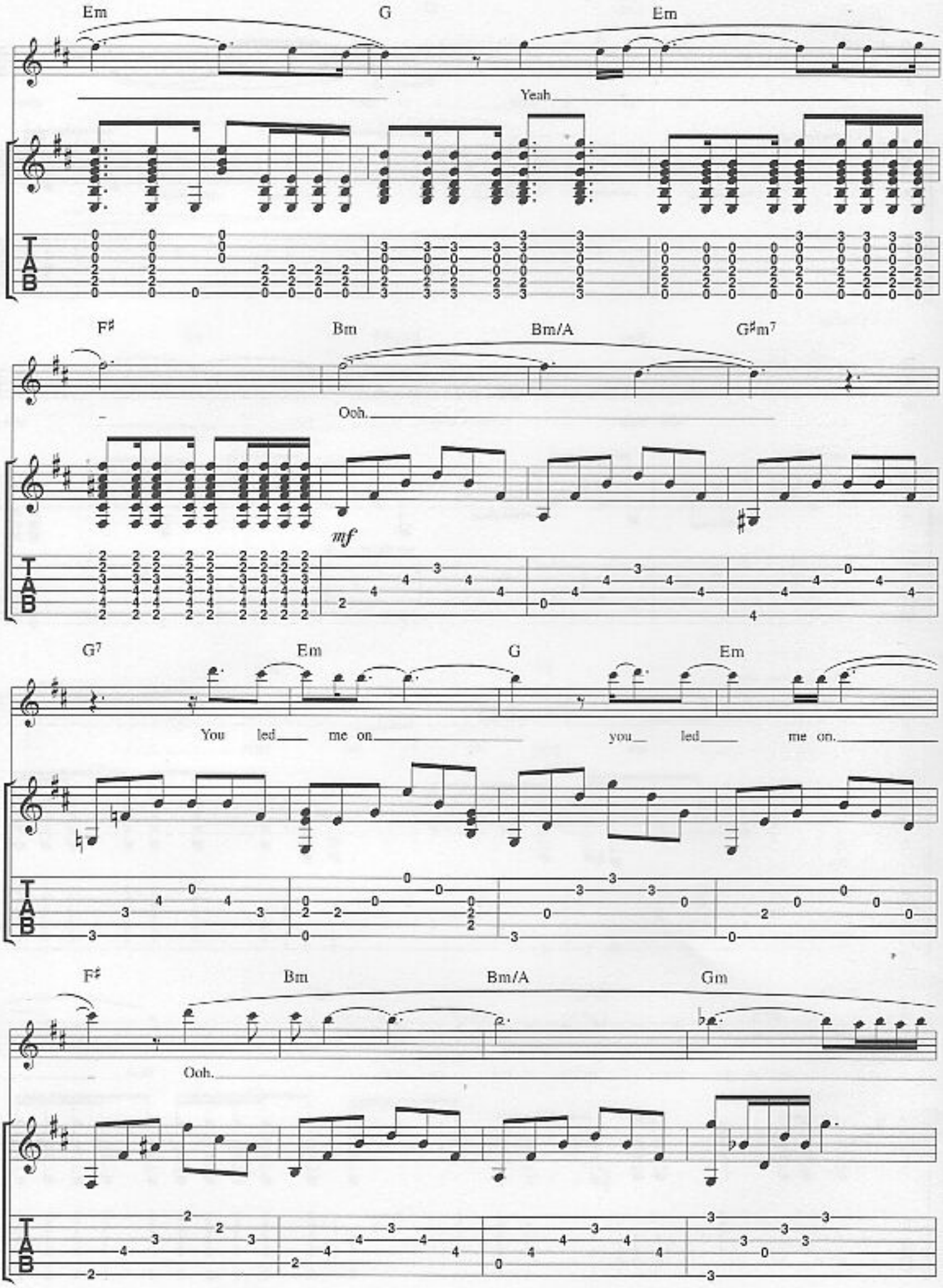
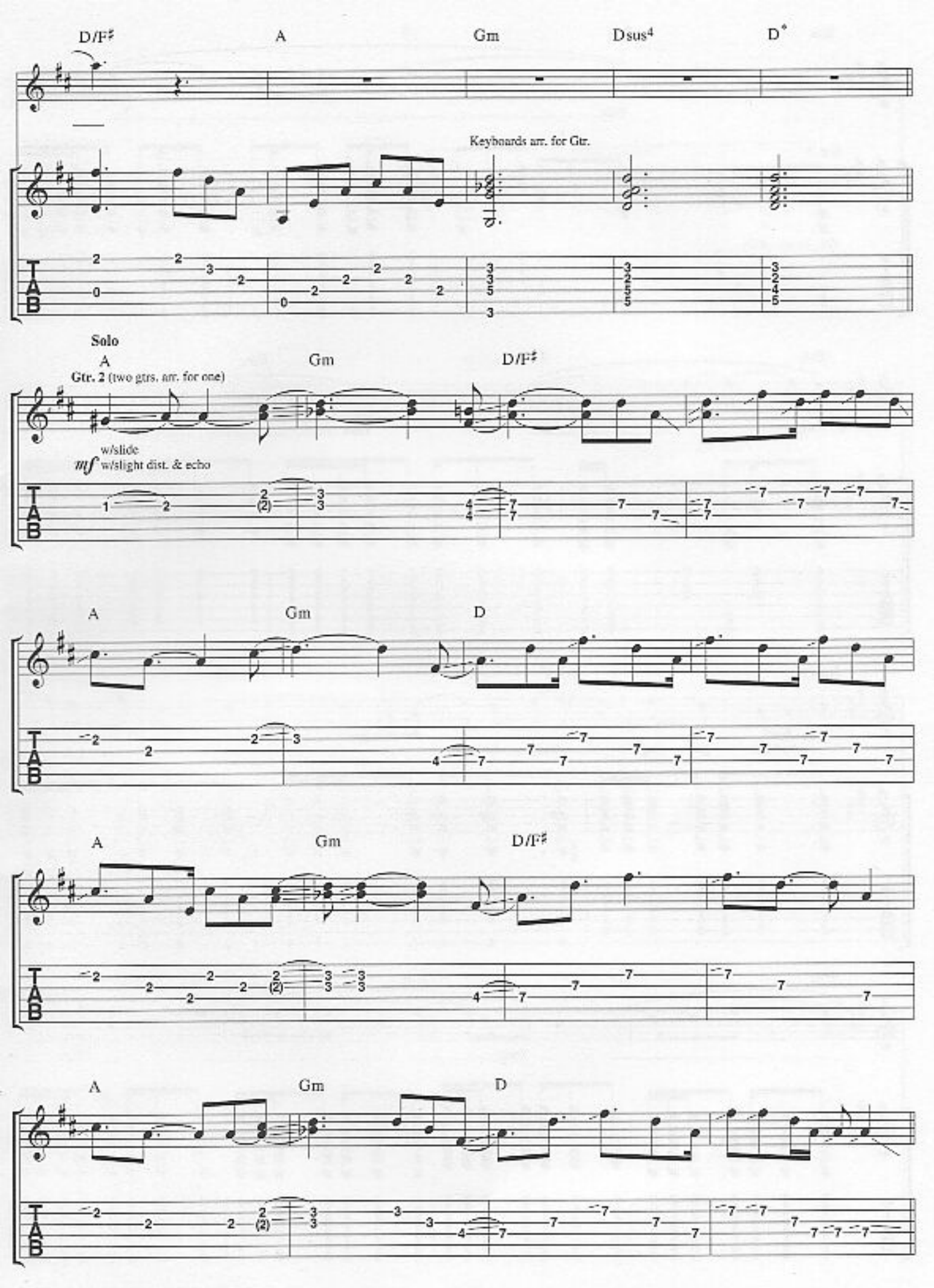
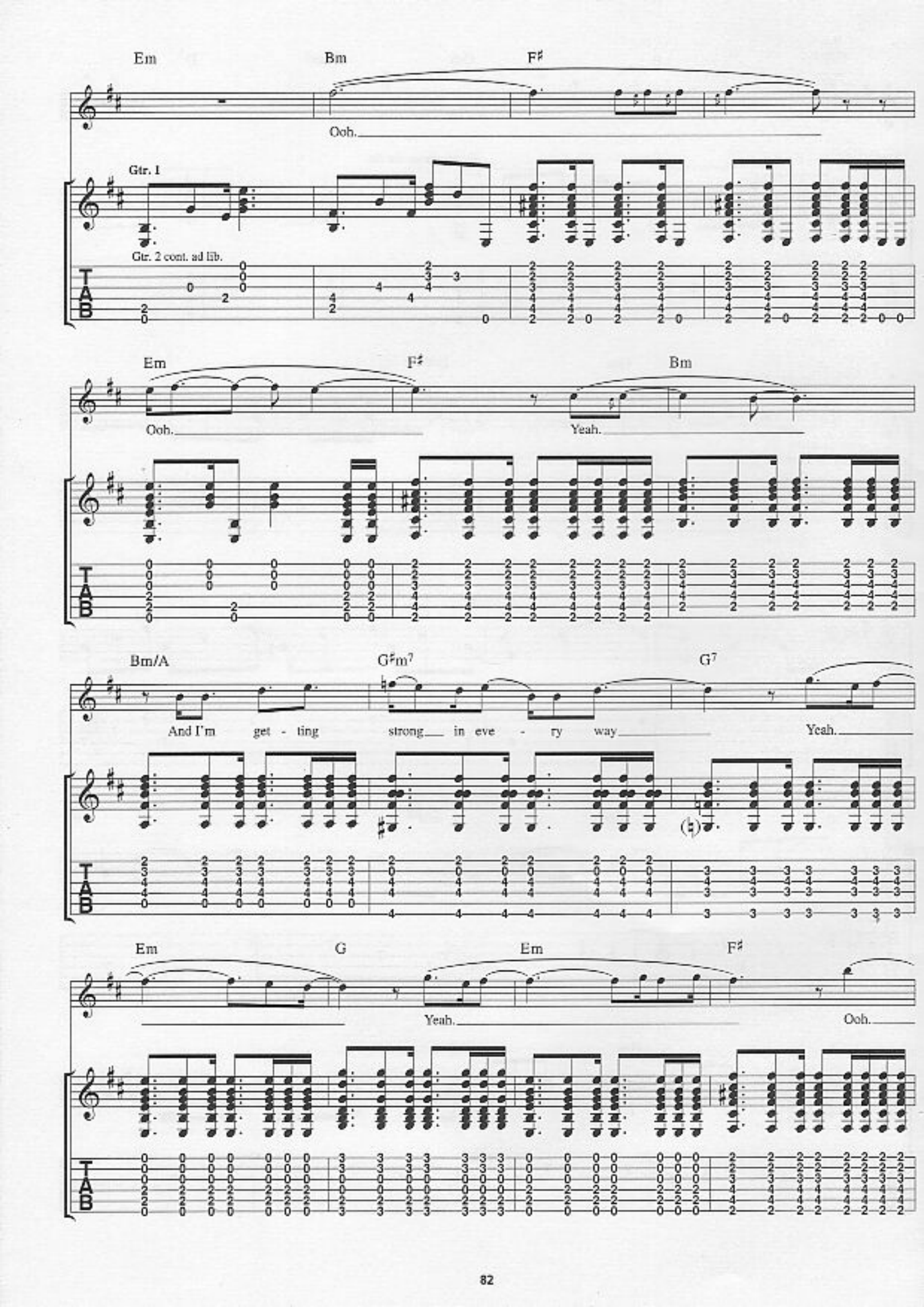

A
Gm
D/F♯
of al - low - ing you to steal
A
Gm
D/F♯
eve - ry - thing I have
A
Gm
D
you're mak - ing me feel like
Chorus
Em
Bm
Bm/F♯
F♯
I was born to ser - vice you but
w/dist.
use thumb on (g)
TAB

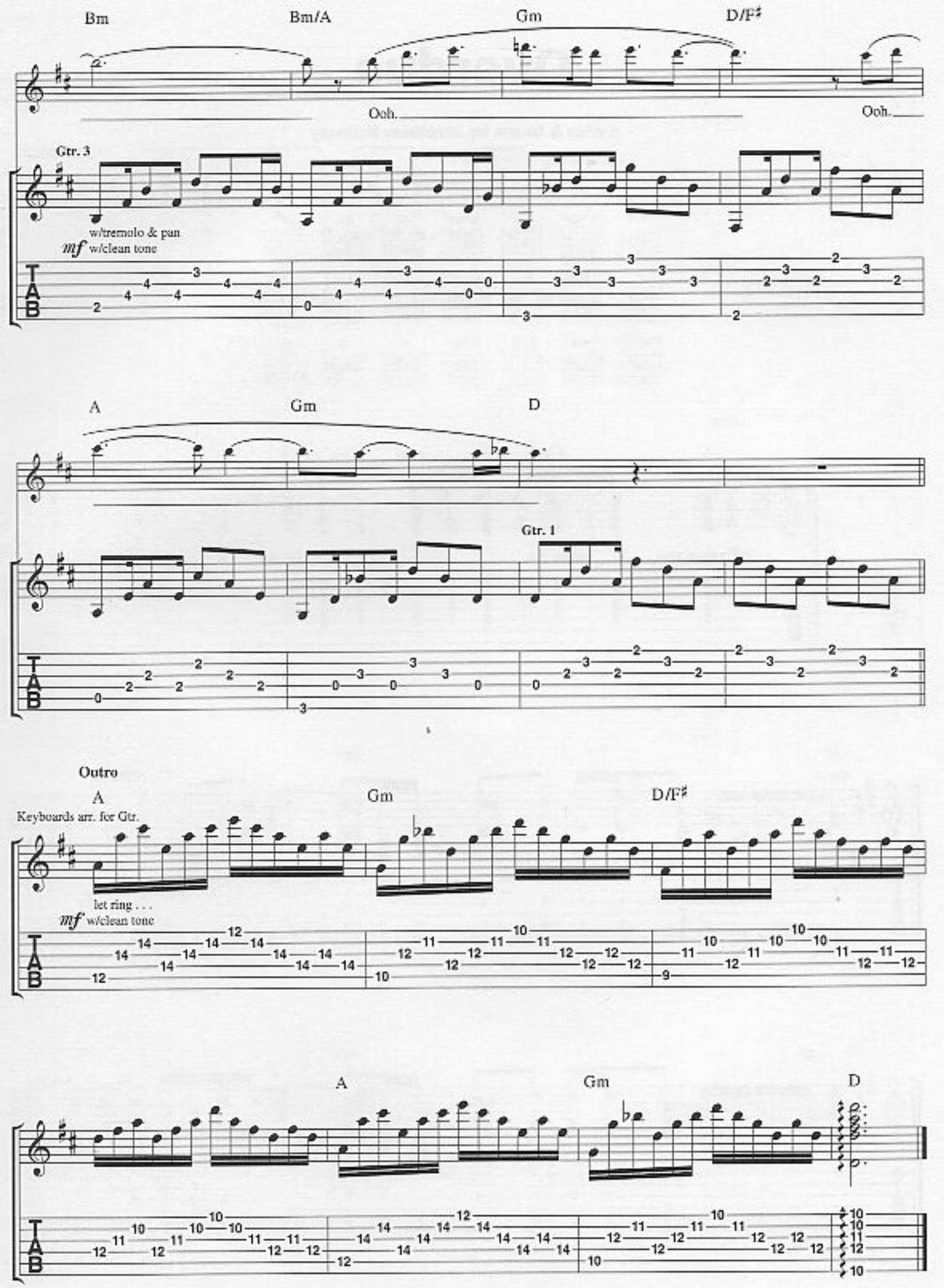

Em
F♯
Bm
I am grow - ing by the hour.
Verse
A
Gm
D/F♯
Dsus2/F♯
2. You left us far be - hind,
mf
A
Gm
D/F♯
so we all dis - card our souls
A
Gm
D/F♯
and blaze through your skies
TAB


A
Gm
D
so un - a - fraid to die 'cause
Chorus
Em
Bm
Bm/F♯
F♯
I was born to des - troy you and
f
use thumb on ⓖ
Em
F♯
Bm
I am grow - ing by the hour
Bm/A
G♯m7
G7
and I'm get - ting strong in eve - ry way. Yeah


Em
G
Em
Yeah
F♯
Bm
Bm/A
G♯m7
Ooh.
mf
G7
Em
G
Em
You led me on you led me on.
F♯
Bm
Bm/A
Gm
Ooh.

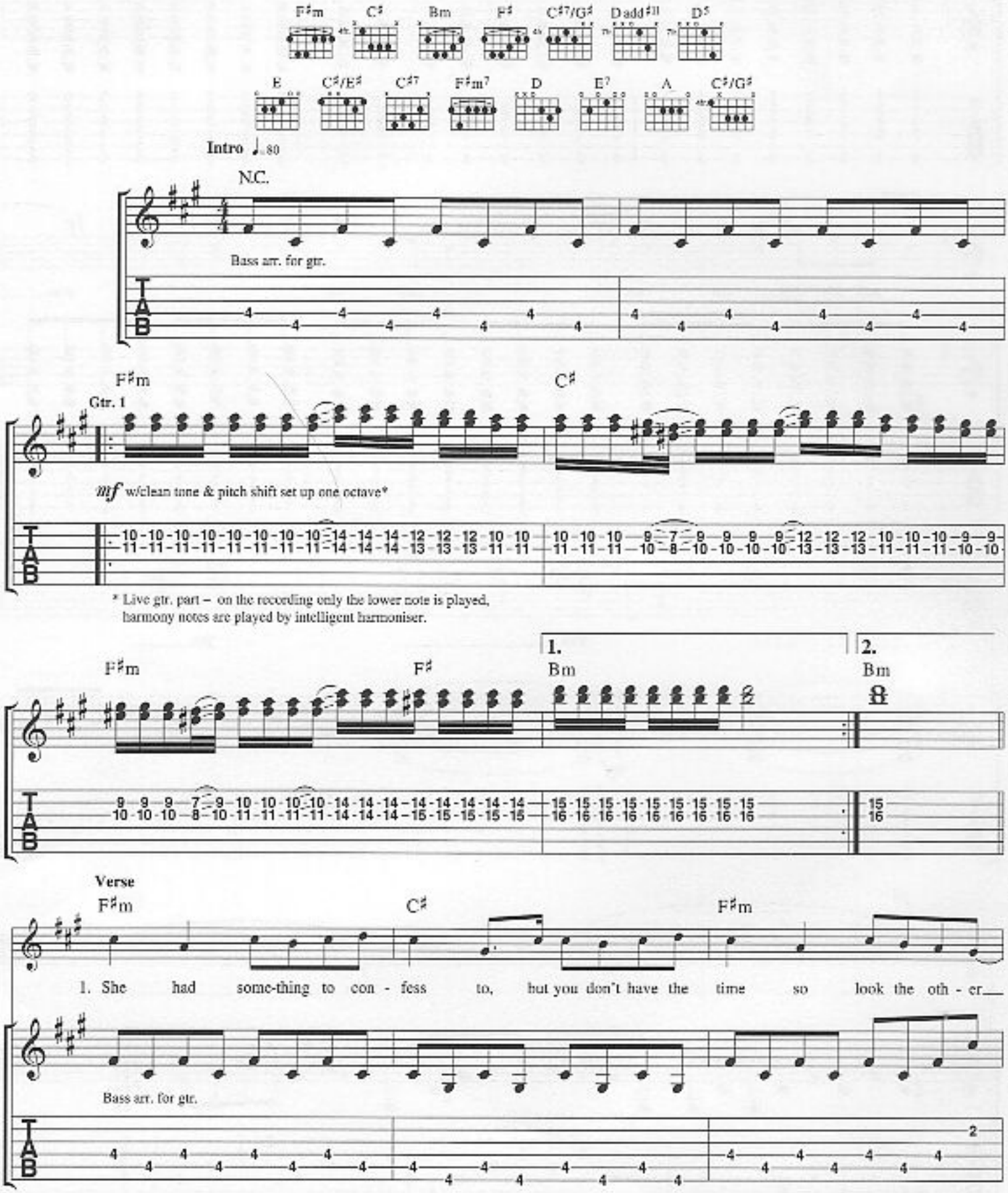

D/F♯
A
Gm
Dsus4
D*
Keyboards arr. for Gtr.
Solo
A
Gtr. 2 (two gtrs. arr. for one)
w/slide
mf w/slight dist. & echo
Gm
D/F♯
A
Gm
D
A
Gm
D/F♯
A
Gm
D


Em
Bm
F♯
Ooh.
Gtr. 1
Gtr. 2 cont. ad lib.
Em
F♯
Bm
Ooh.
Yeah.
Bm/A
G♯m7
G7
And I'm get - ting strong in eve - ry way
Yeah.
Em
G
Em
F♯
Yeah.
Ooh.


Bm
Bm/A
Gm
D/F♯
Ooh.
Ooh.
Gtr. 3
w/tremolo & pan
mf w/clean tone
A
Gm
D
Gtr. 1
Outro
A
Gm
D/F♯
Keyboards arr. for Gtr.
let ring . . .
mf w/clean tone
A
Gm
D

Muscle Museum

Lyrics & Music by Matthew Bellamy



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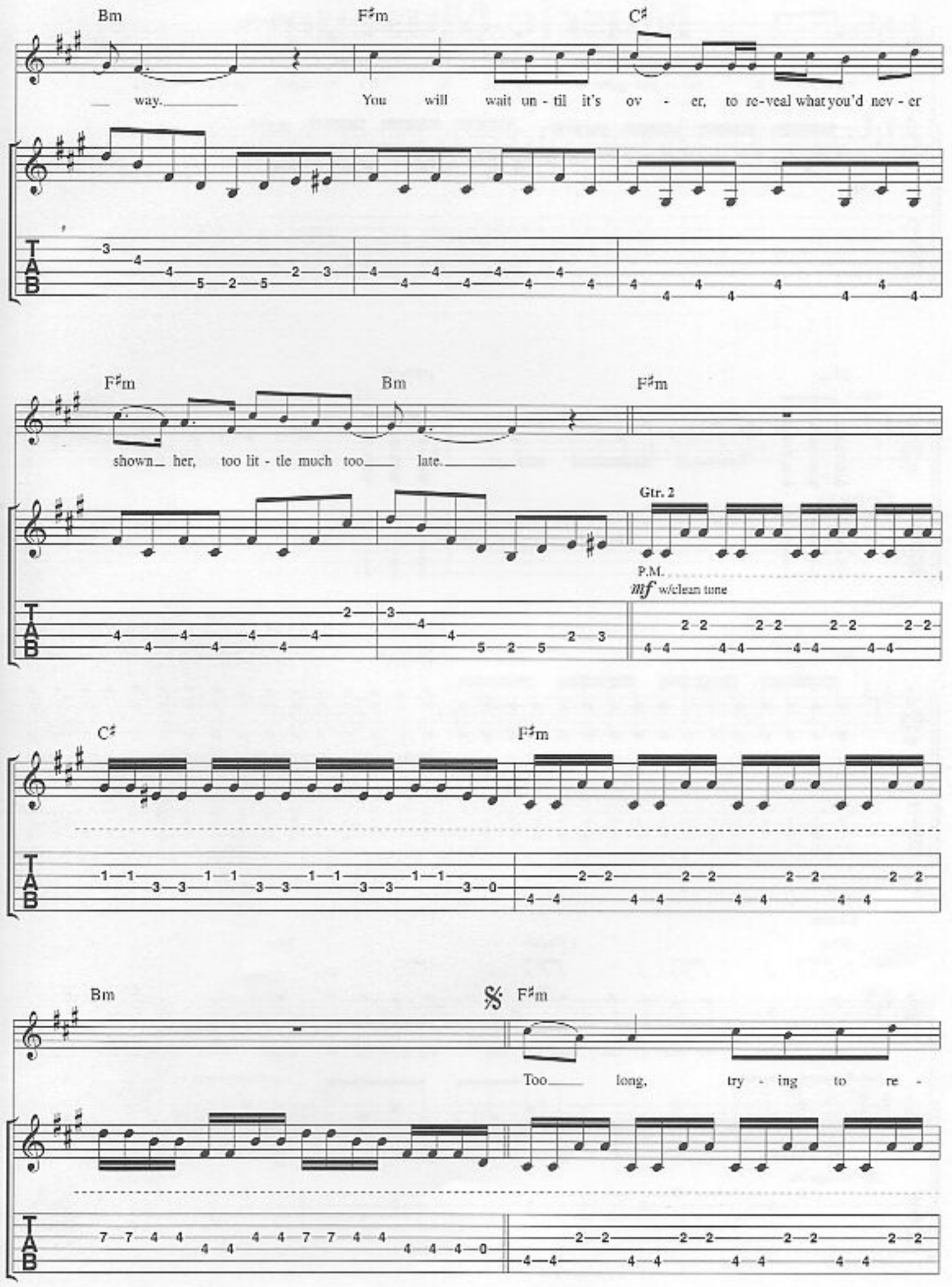
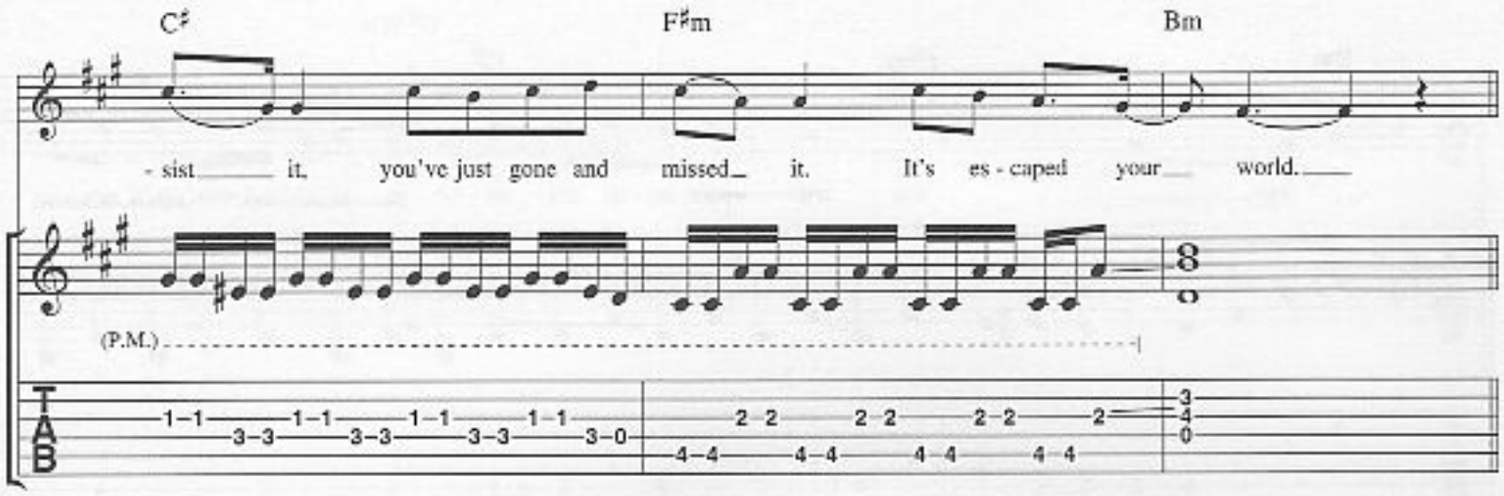
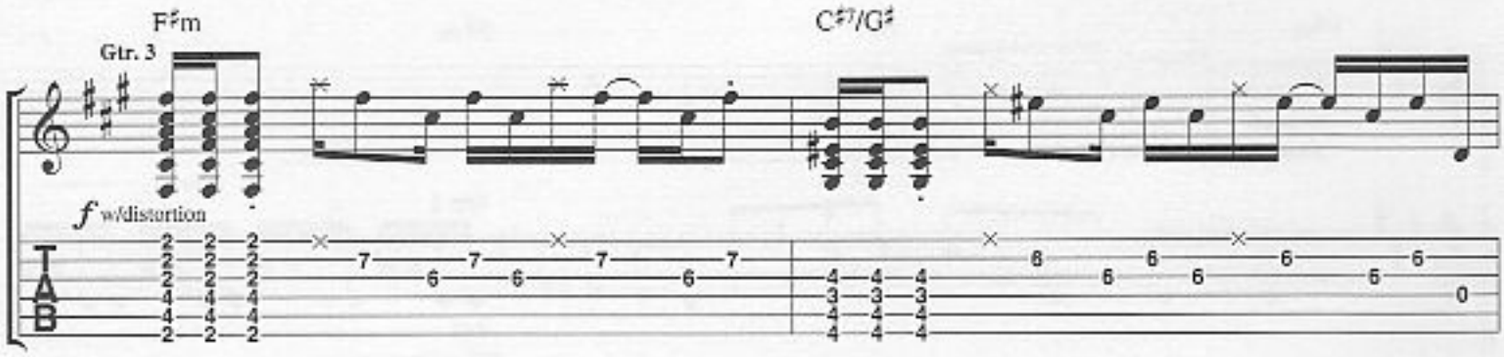
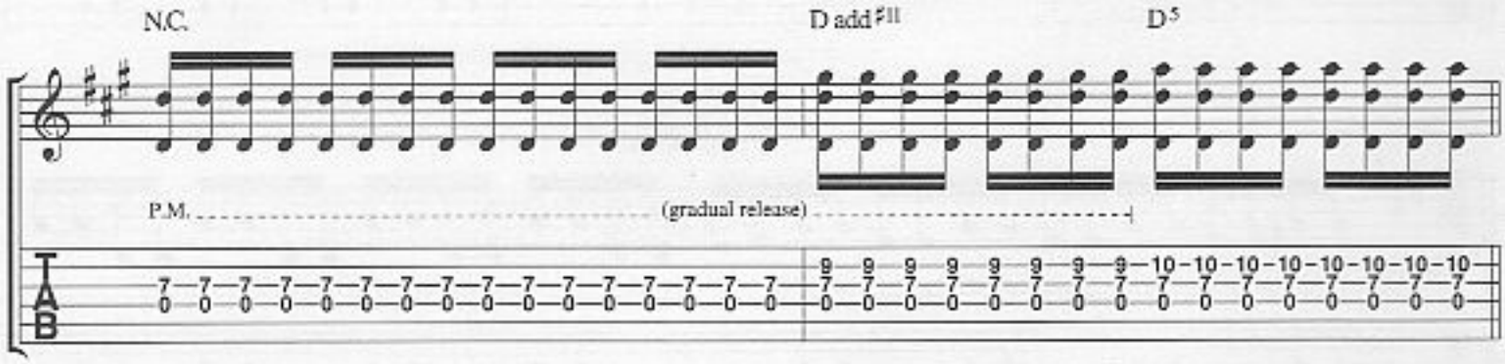
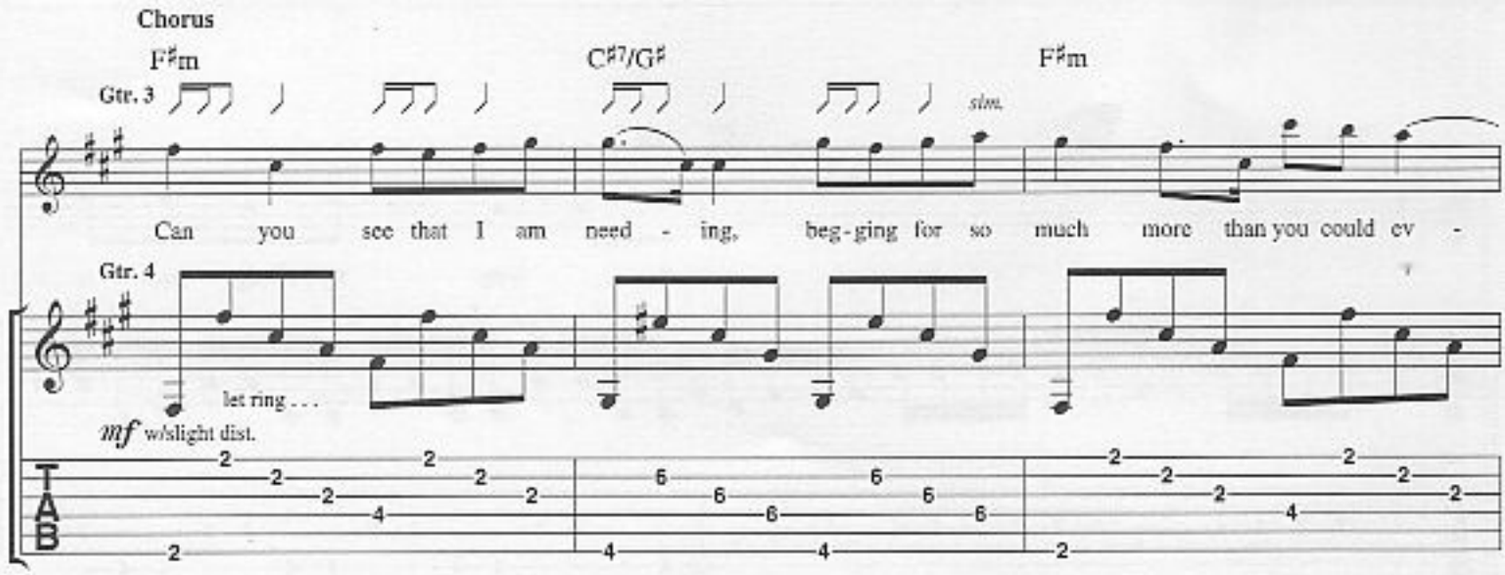
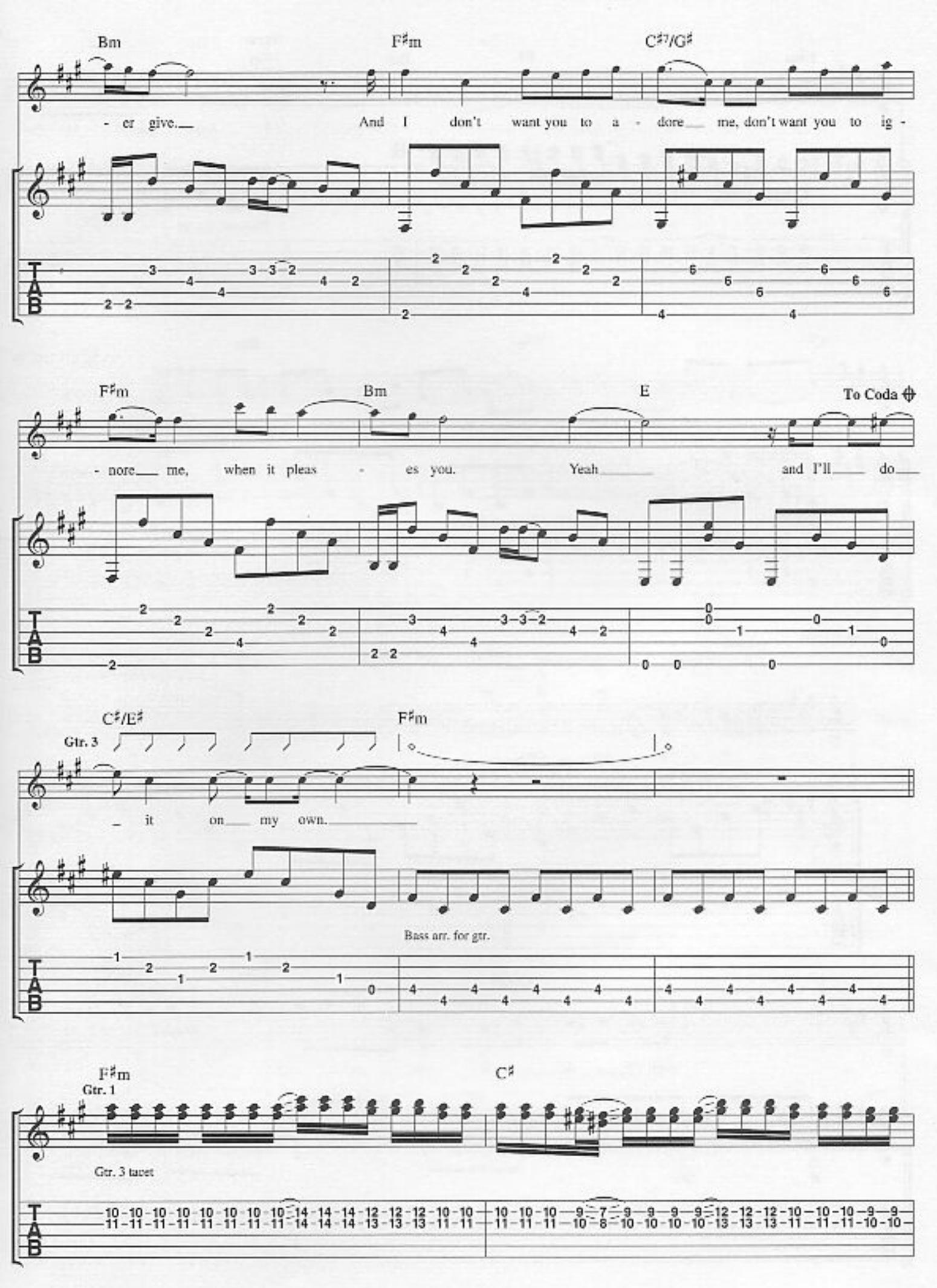

Bm
F♯m
C♯
way.
You will wait un - til it's ov - er, to re-veal what you'd nev - er
F♯m
Bm
F♯m
shown her, too lit - tle much too late.
Gtr. 2
P.M.
mf w/clean tone
C♯
F♯m
Bm
F♯m
Too long, try - ing to re -

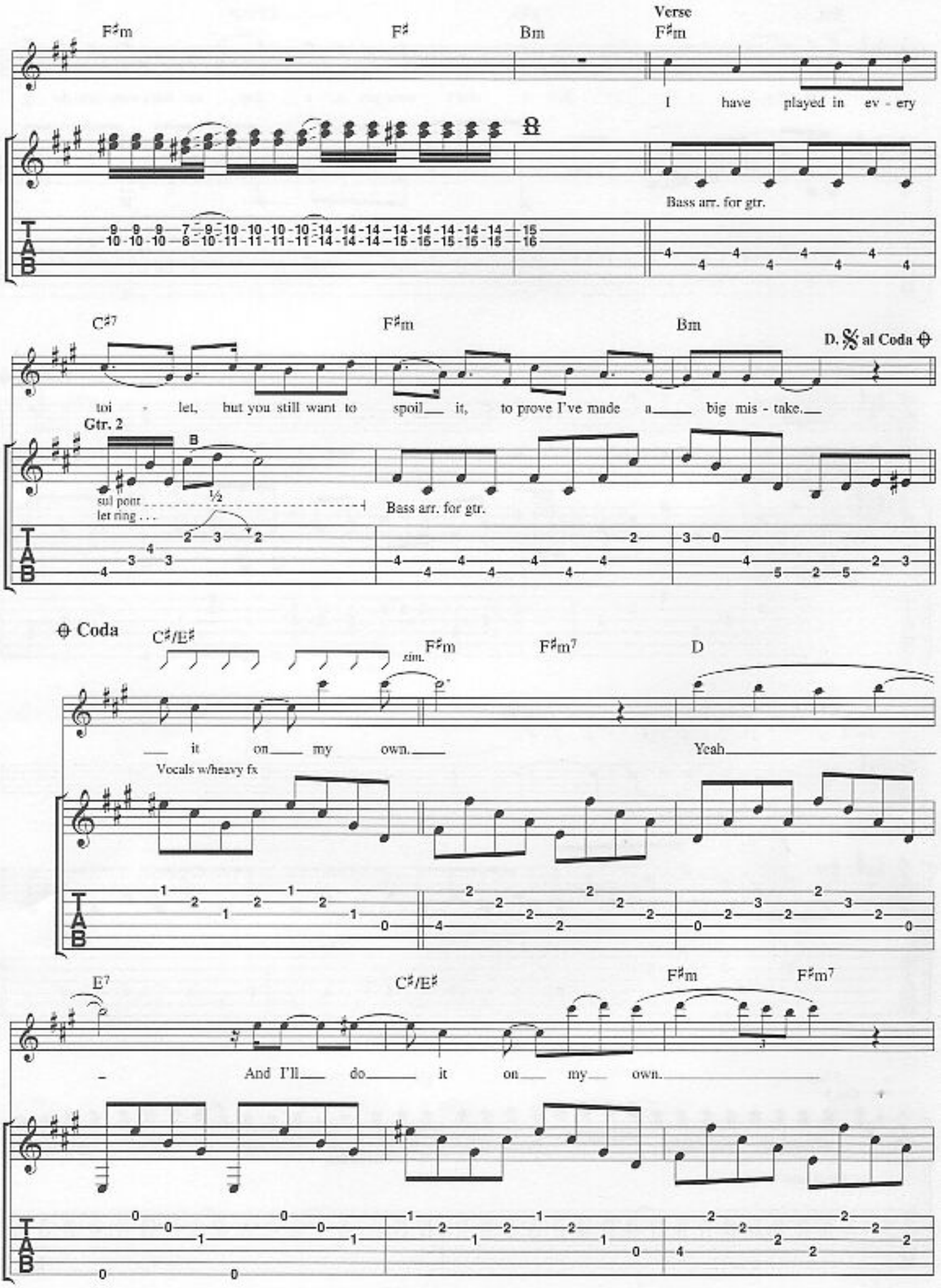

C♯
F♯m
Bm
- sist it, you've just gone and missed it. It's es - caped your world.
(P.M.)

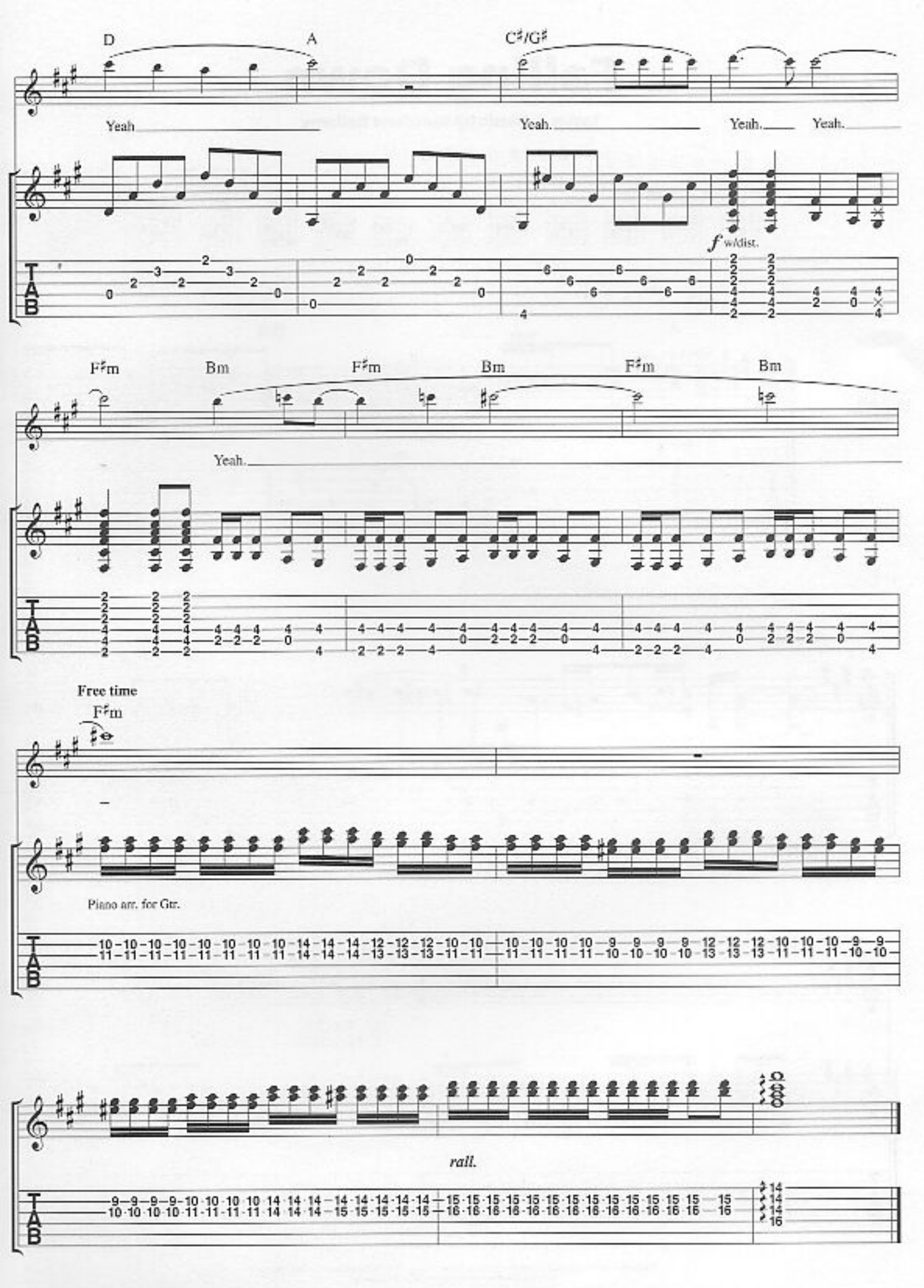

F♯m
C♯7/G♯
Gtr. 3
f w/distortion


N.C.
D add♯11
D5
P.M.
(gradual release)


Chorus
F♯m
C♯7/G♯
F♯m
Gtr. 3
slm.
Can you see that I am need - ing, beg - ging for so much more than you could ev -
Gtr. 4
let ring . . .
mf w/slight dist.


Bm
F♯m
C♯7/G♯
- er give.
And I don't want you to a - dore me, don't want you to ig -
F♯m
Bm
E
To Coda
- nore me, when it pleas - es you.
Yeah
and I'll do
C♯/E♯
F♯m
Gtr. 3
it on my own.
Bass arr. for gtr.
F♯m
C♯
Gtr. 1
Gtr. 3 tacet


F♯m
F♯
Bm
Verse
F♯m
I have played in ev - ery
Bass arr. for gtr.
C♯7
F♯m
Bm
D. 𝄋 al Coda ⊕
toi - let, but you still want to spoil it, to prove I've made a big mis - take.
Gtr. 2
sul pont
let ring . . .
Bass arr. for gtr.
⊕ Coda
C♯/E♯
rim.
F♯m
F♯m7
D
it on my own.
Yeah
Vocals w/heavy fx
E7
C♯/E♯
F♯m
F♯m7
And I'll do it on my own.


D
A
C♯/G♯
Yeah
Yeah.
Yeah.
Yeah.
f w/dist.
F♯m
Bm
F♯m
Bm
F♯m
Bm
Yeah.
Free time
F♯m
Piano arr. for Gtr.
rall.

Overdue

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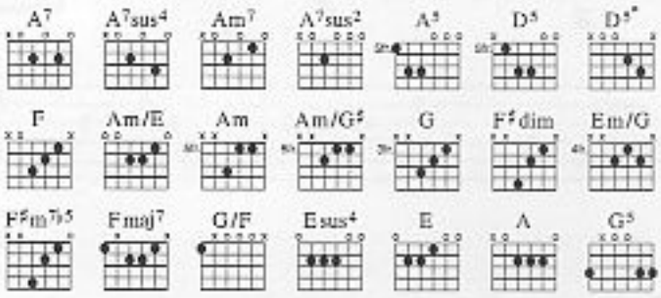

♩= 108

A7 A7sus4 Am7 A7sus2 A7

Gtr. 1

mf w/clean tone — w/wah-wah — wah-wah

A5 D5

Gtr. 2

f w/distortion

A5 D5

B

½

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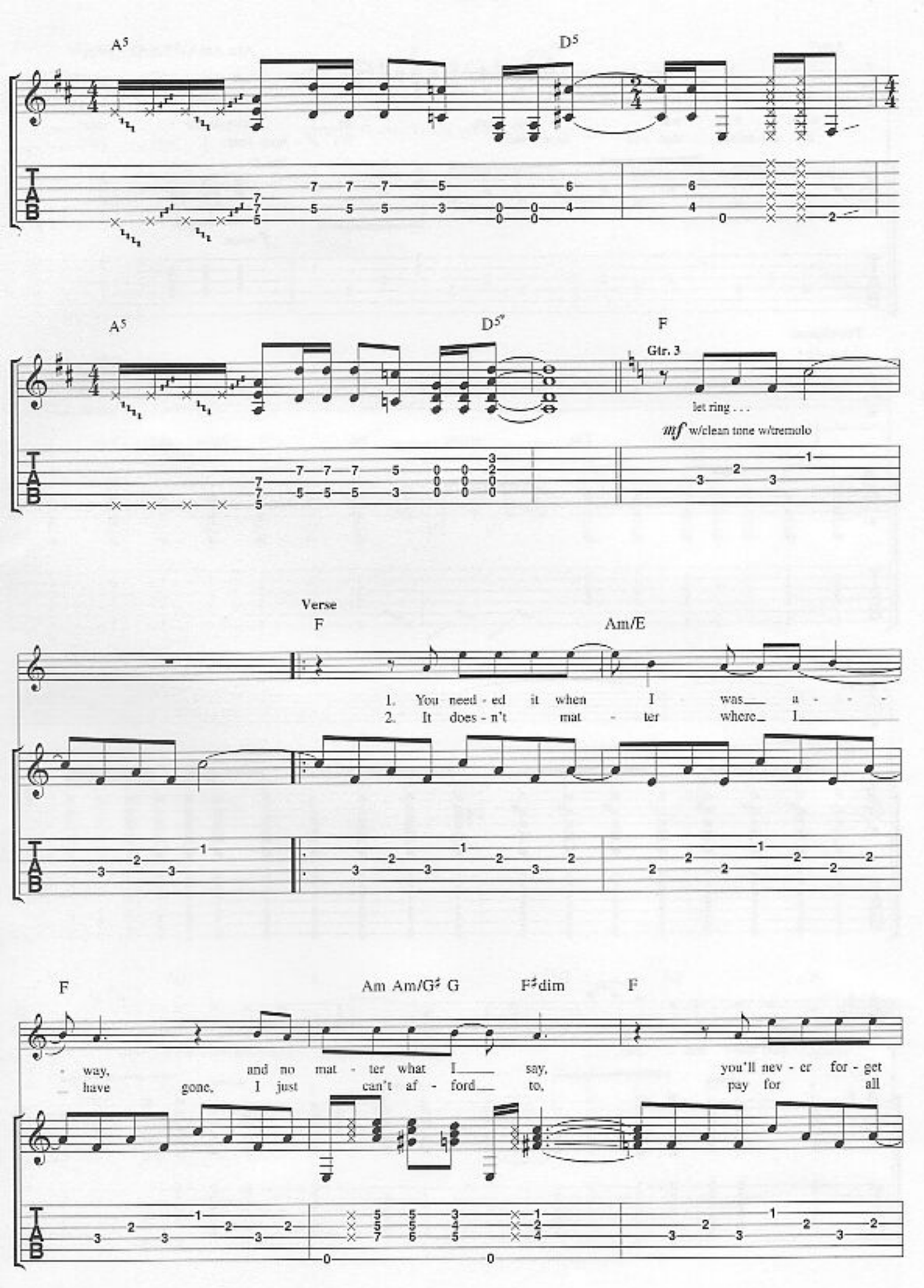
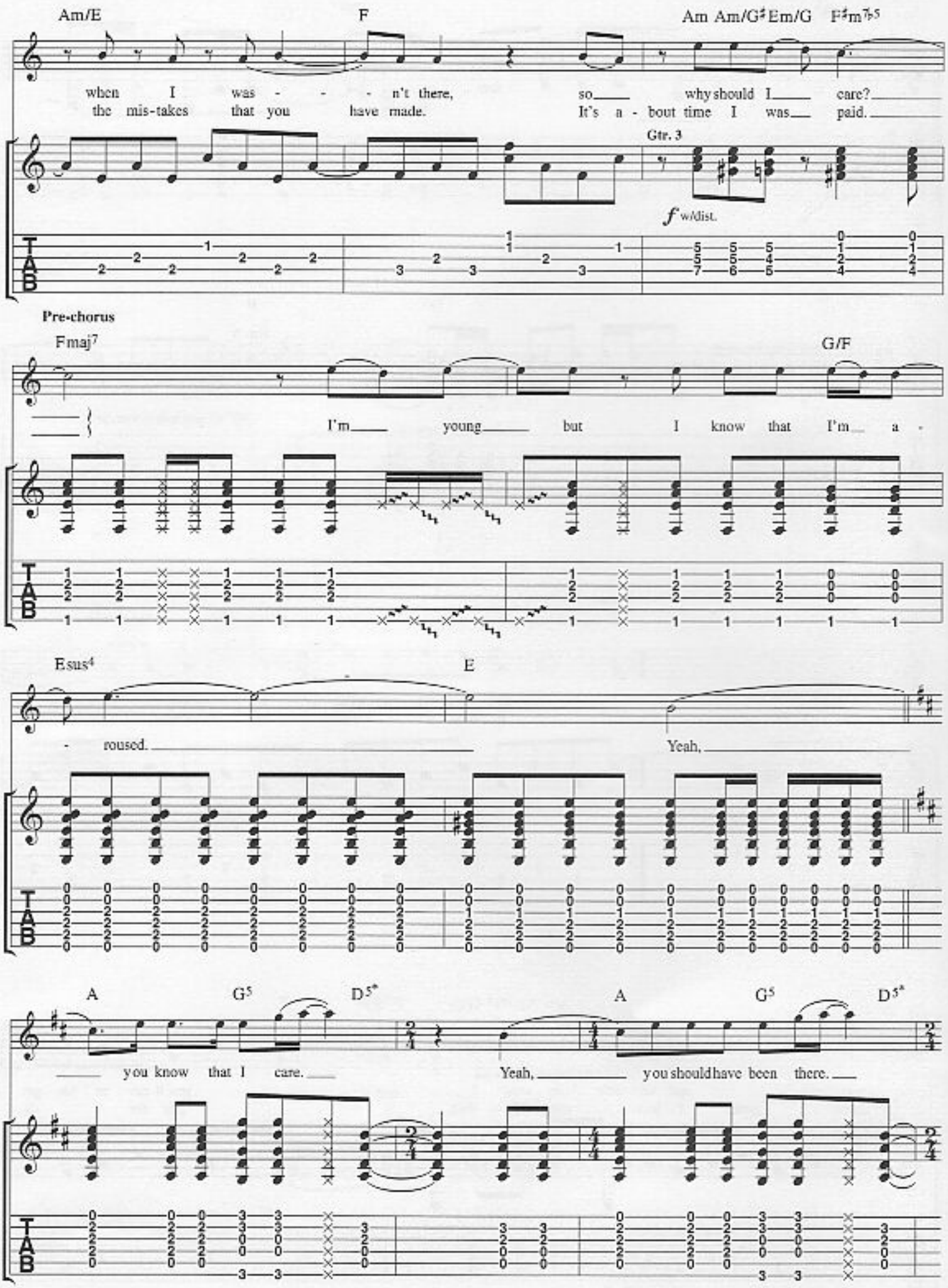
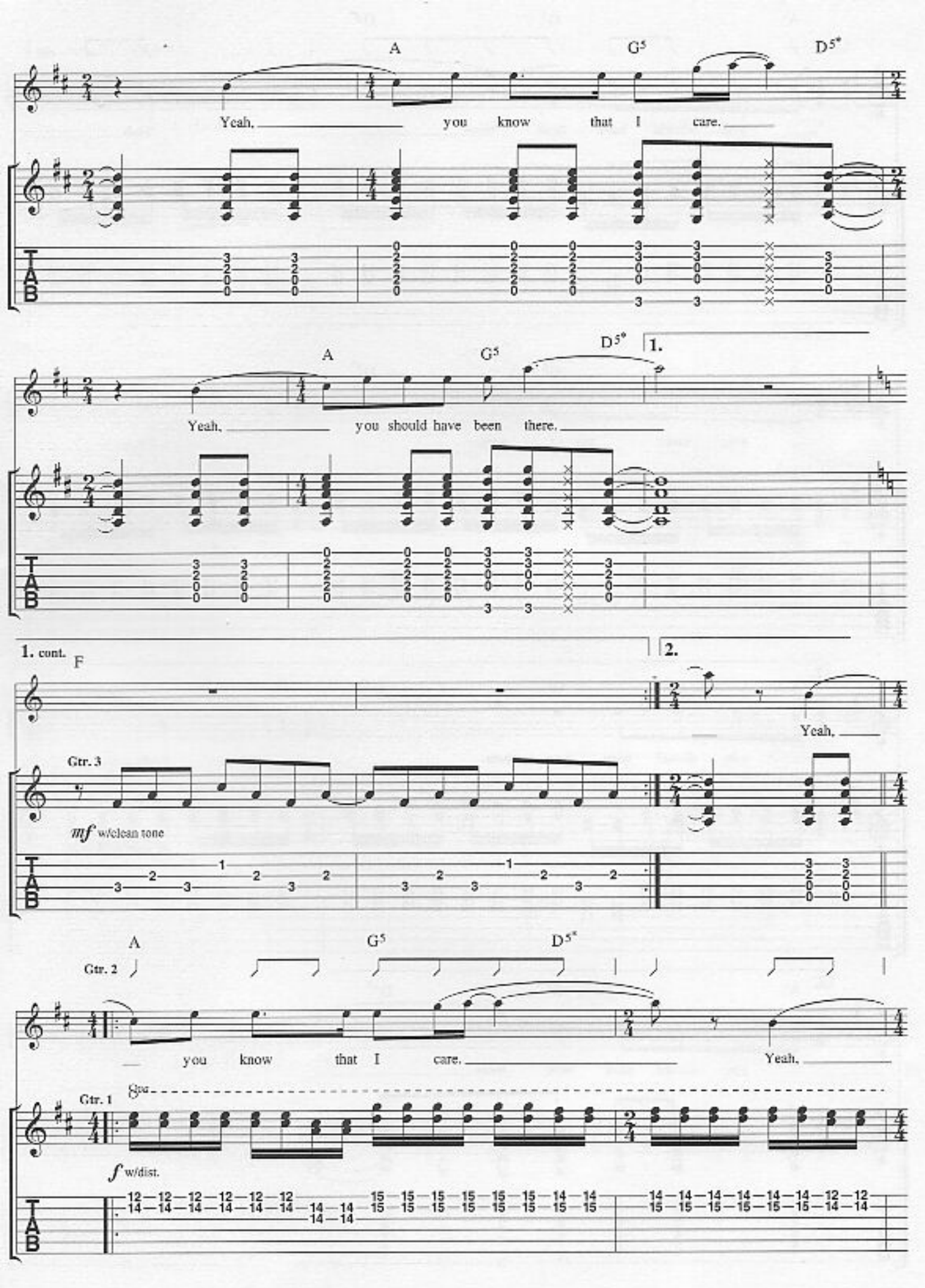
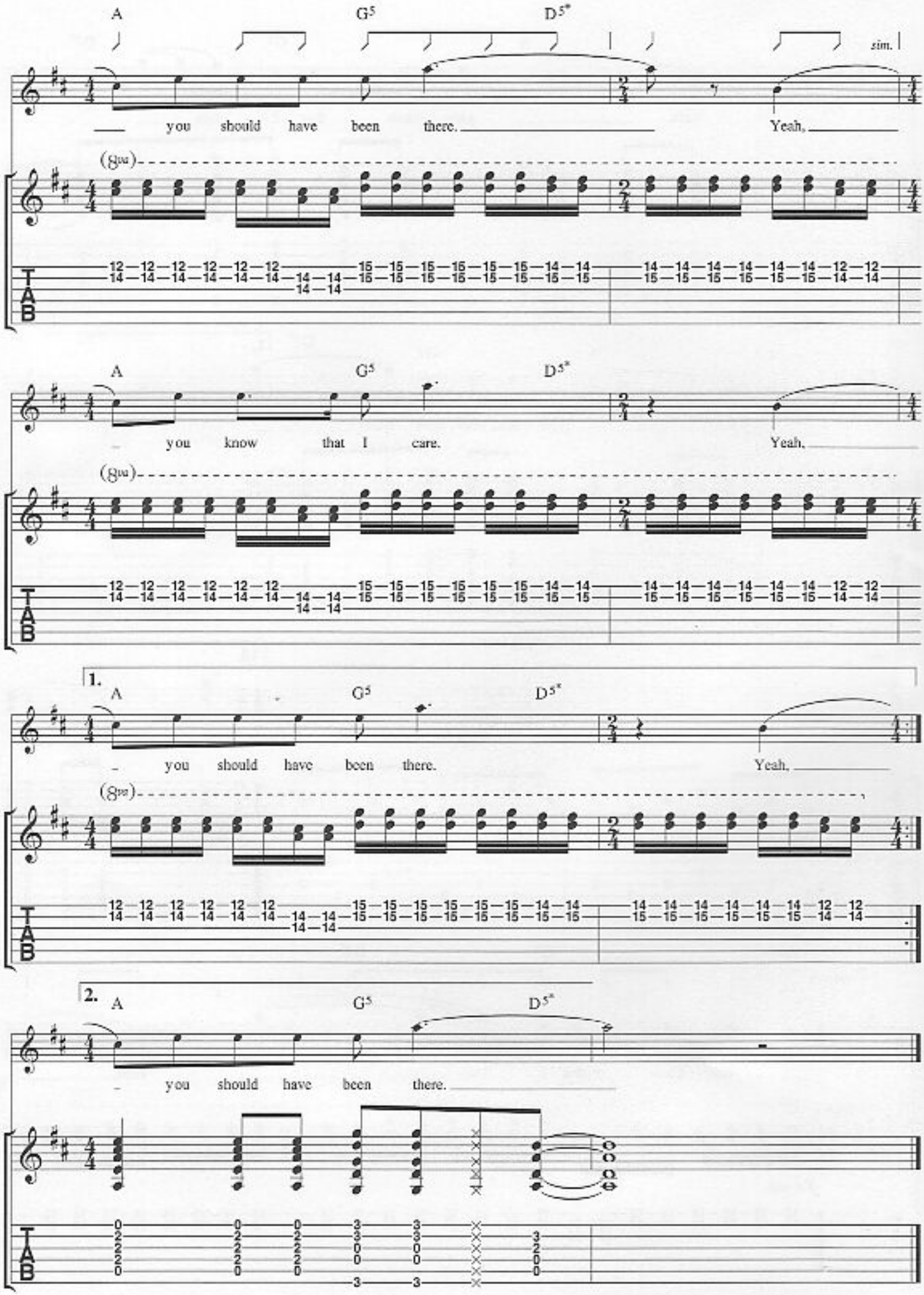

A5
D5
A5
D5*
F
Gtr. 3
let ring . . .
mf w/clean tone w/tremolo
Verse
F
Am/E
1. You need - ed it when I was a - - -
2. It does - n't mat - ter where I
F
Am Am/G♯ G
F♯dim
F
way, and no mat - ter what I say, you'll nev - er for - get
have gone, I just can't af - ford to, pay for all


Am/E
F
Am Am/G♯ Em/G F♯m7♭5
when I was - - - n't there, so why should I care?
the mis-takes that you have made. It's a - bout time I was paid.
Gtr. 3
f w/dist.
Pre-chorus
Fmaj7
G/F
I'm young but I know that I'm a -
Esus4
E
- roused.
Yeah,
A
G5
D5*
you know that I care.
Yeah, you should have been there.
TAB


A
G5
D5*
Yeah, you know that I care.
A
G5
D5*
1.
Yeah, you should have been there.
1. cont.
F
2.
Yeah,
Gtr. 3
mf w/clean tone
A
G5
D5*
Gtr. 2
you know that I care.
Yeah,
Gtr. 1
8va
f w/dist.
TAB


A
G5
D5*
sim.
you should have been there.
Yeah,
(8va)
TAB
A
G5
D5*
you know that I care.
Yeah,
(8va)
TAB
1.
A
G5
D5*
you should have been there.
Yeah,
(8va)
TAB
2.
A
G5
D5*
you should have been there.
TAB

Showbiz

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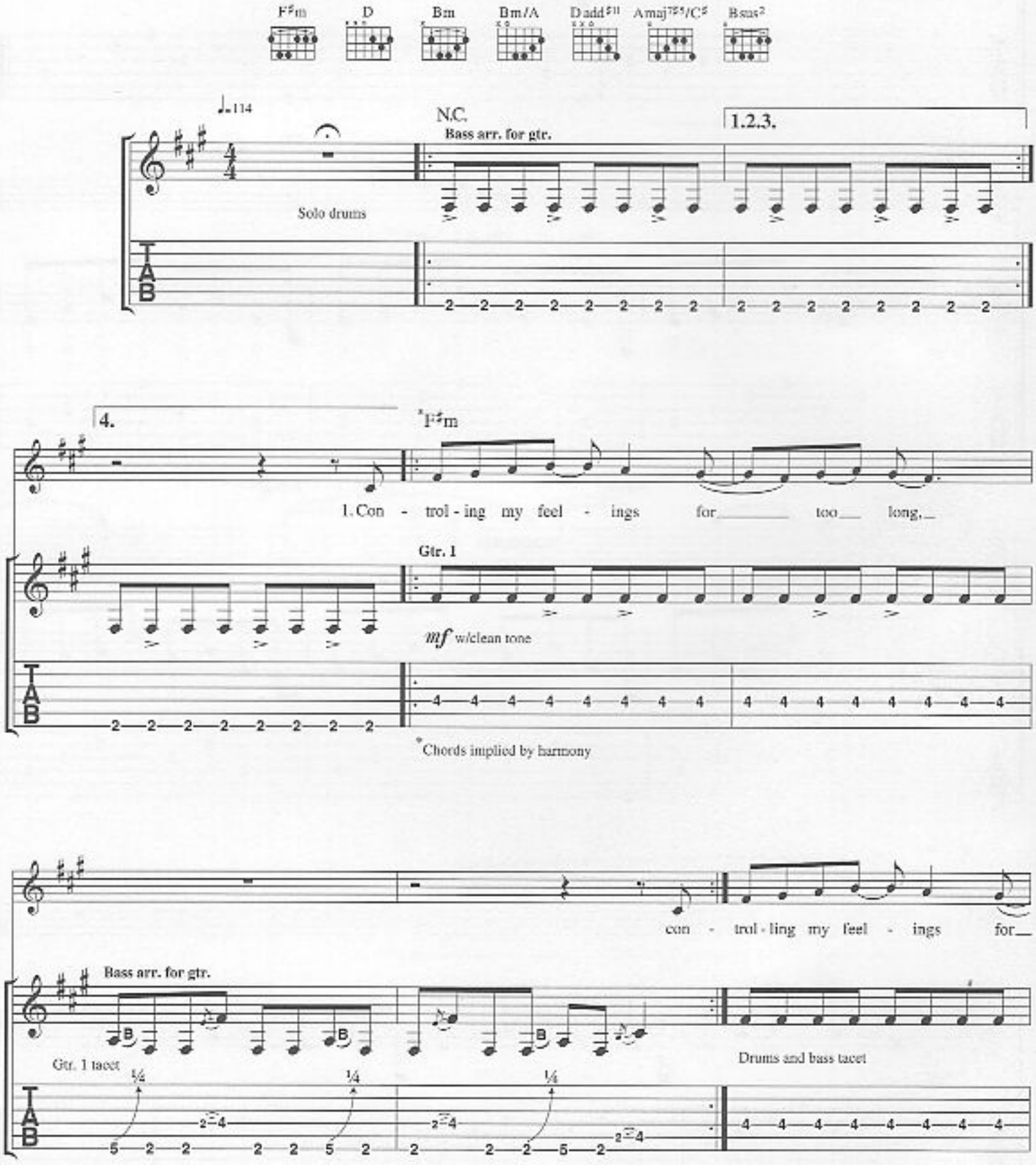

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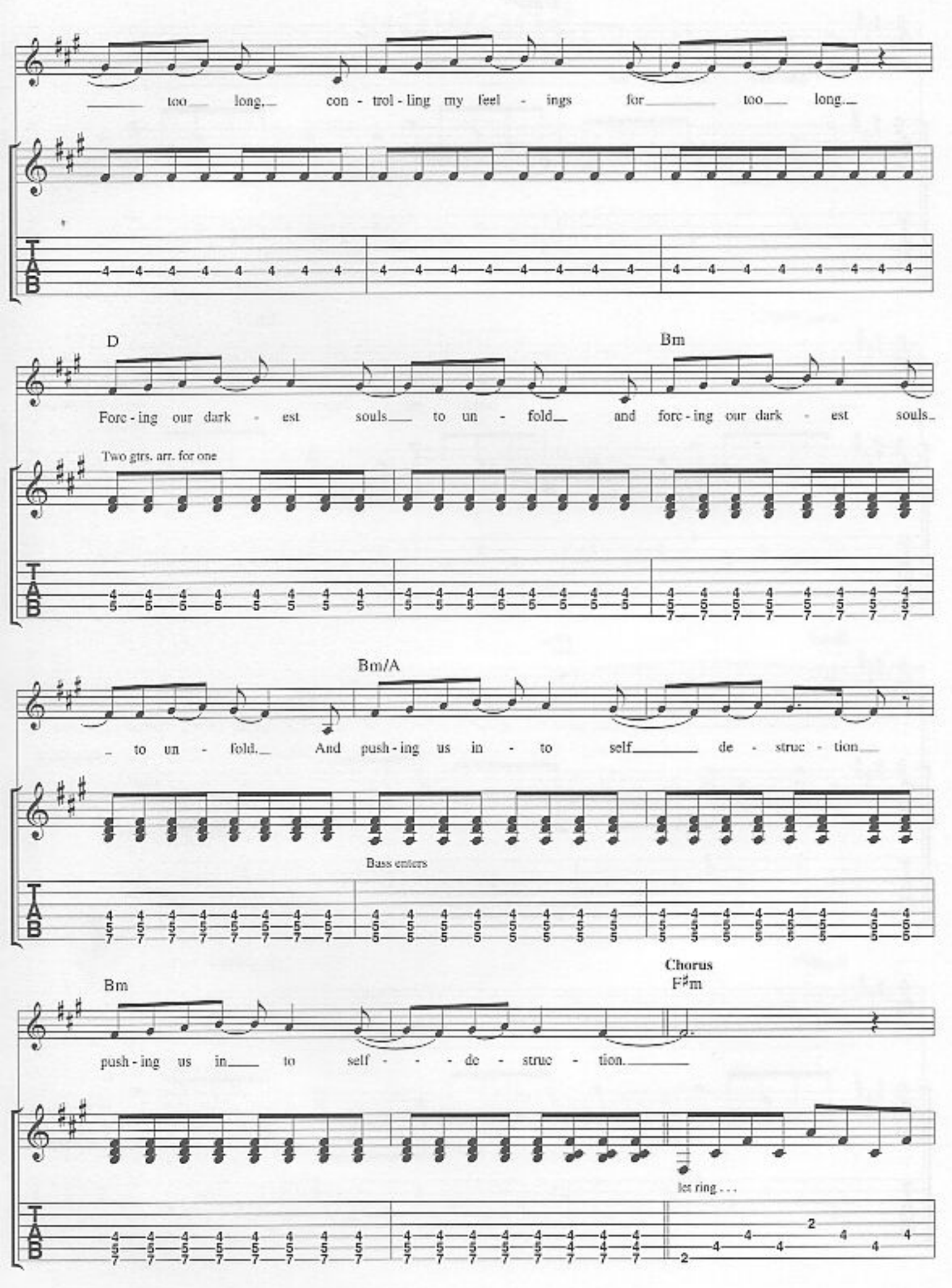
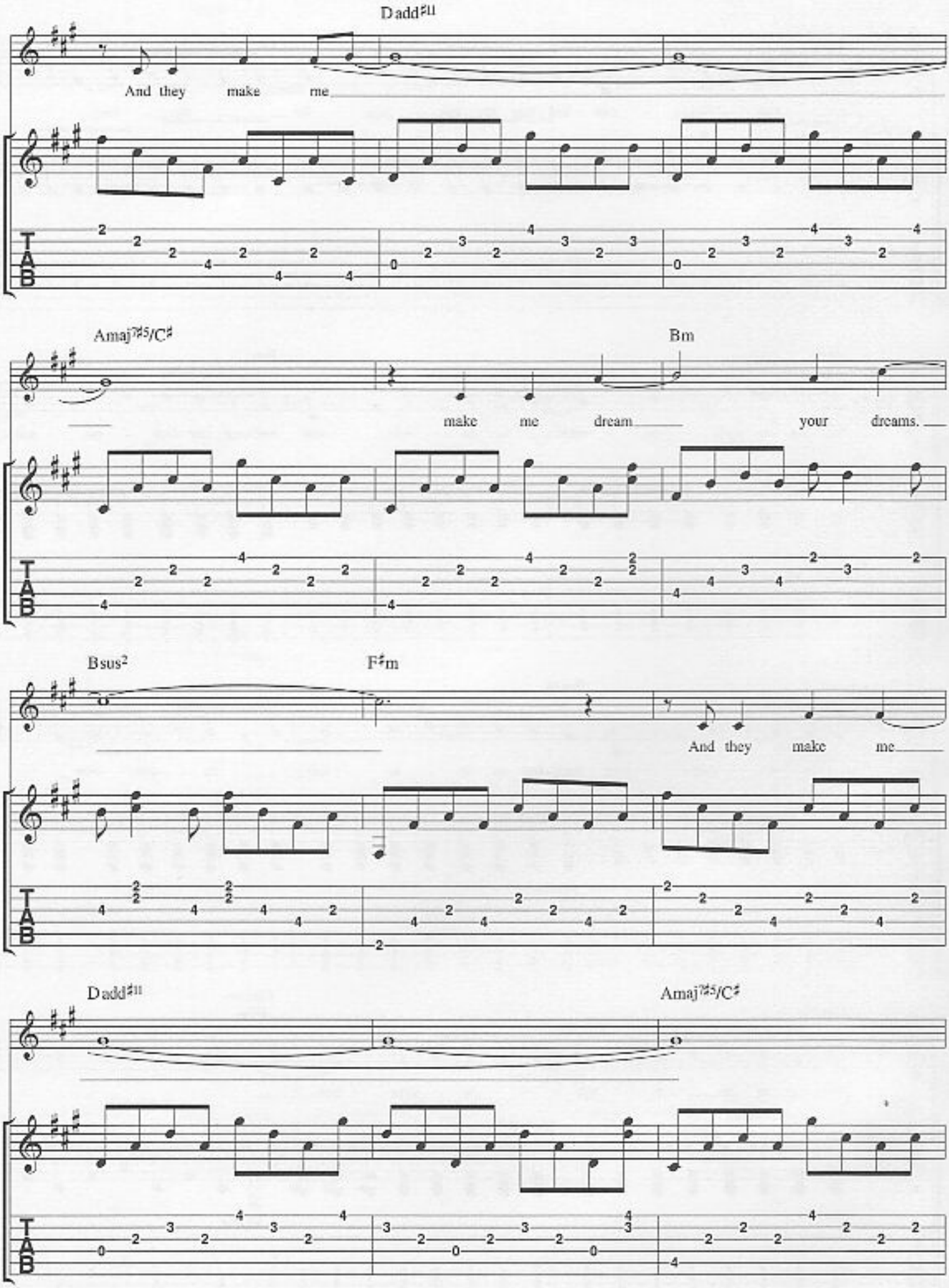
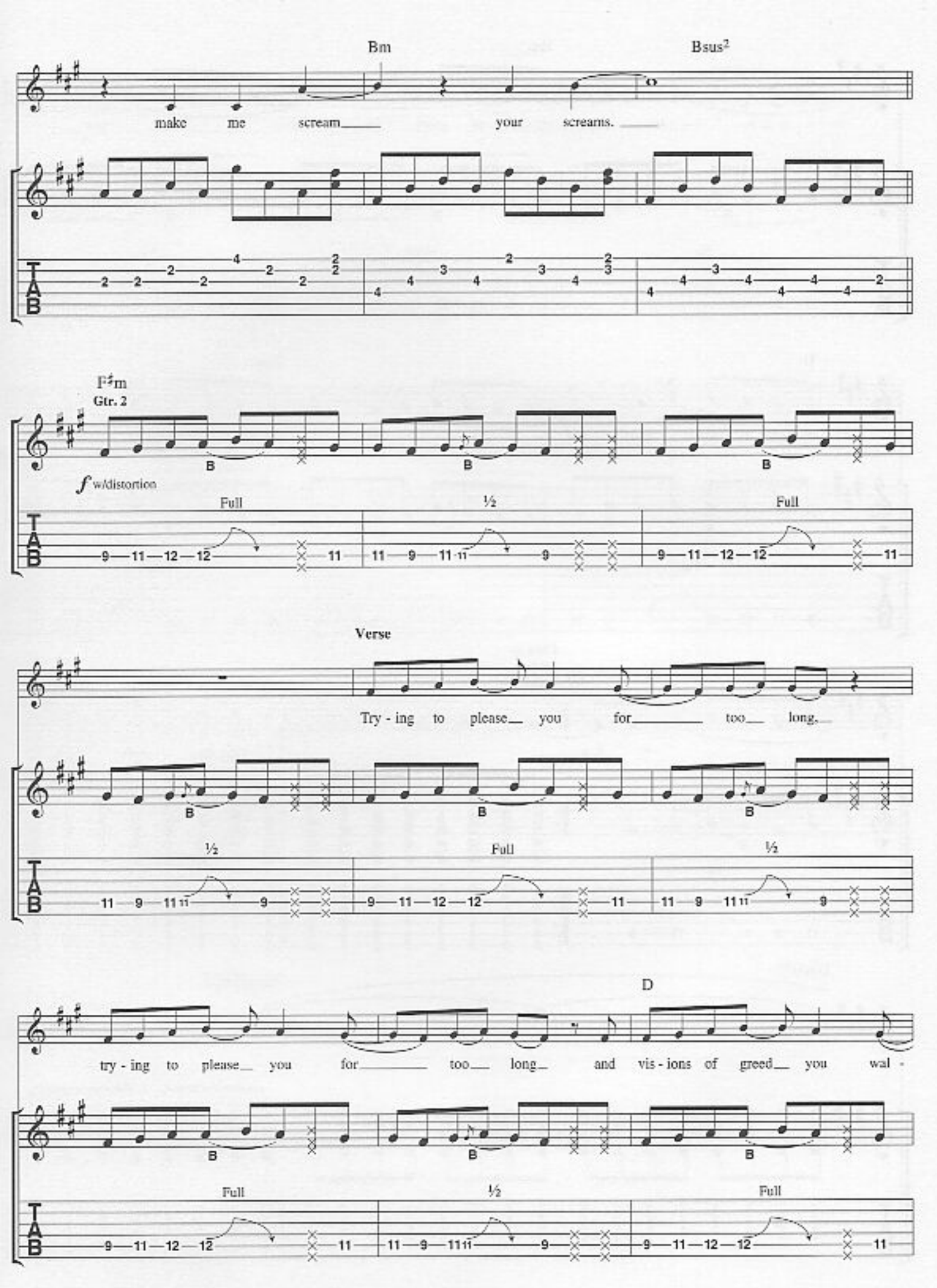
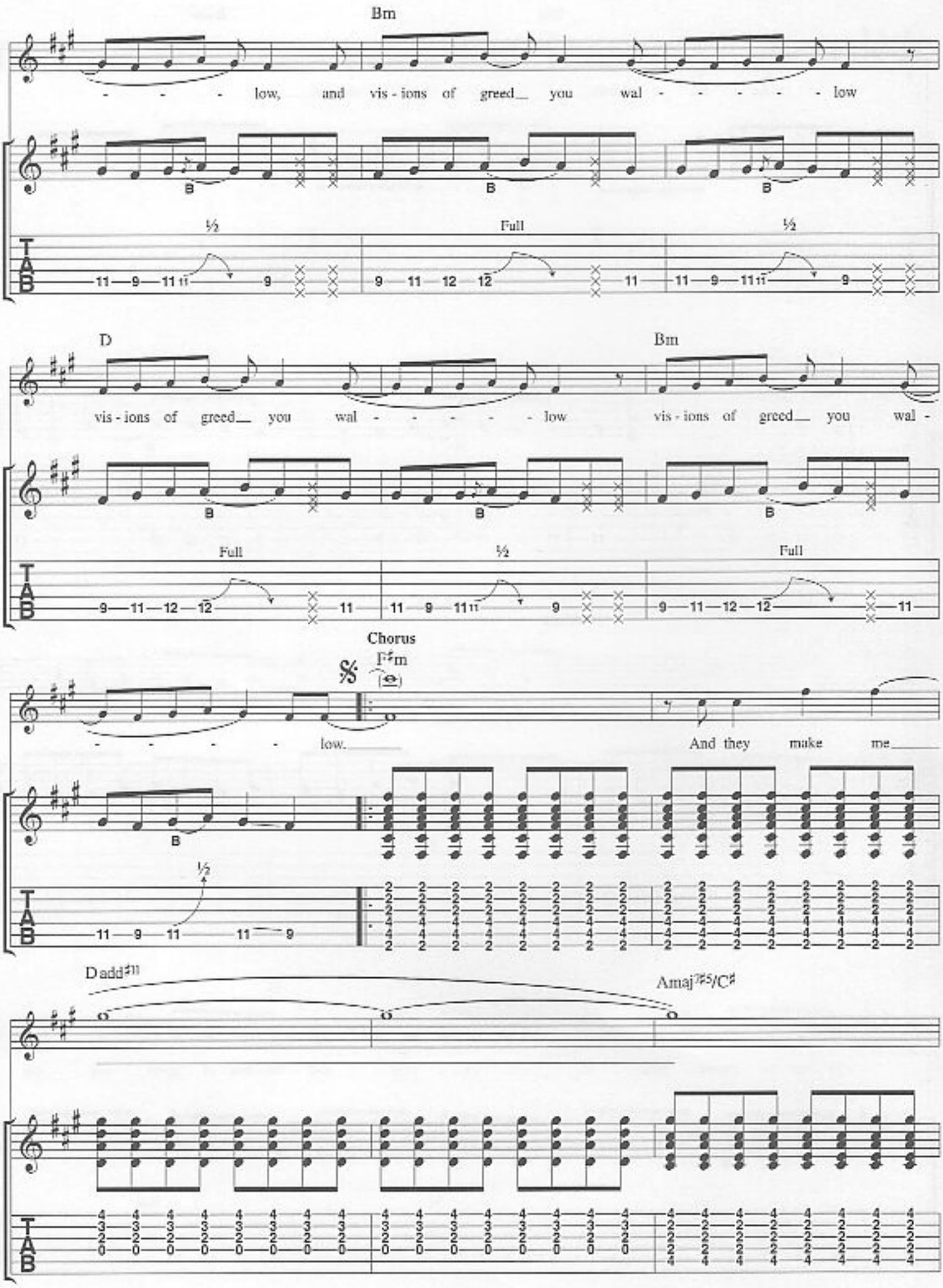
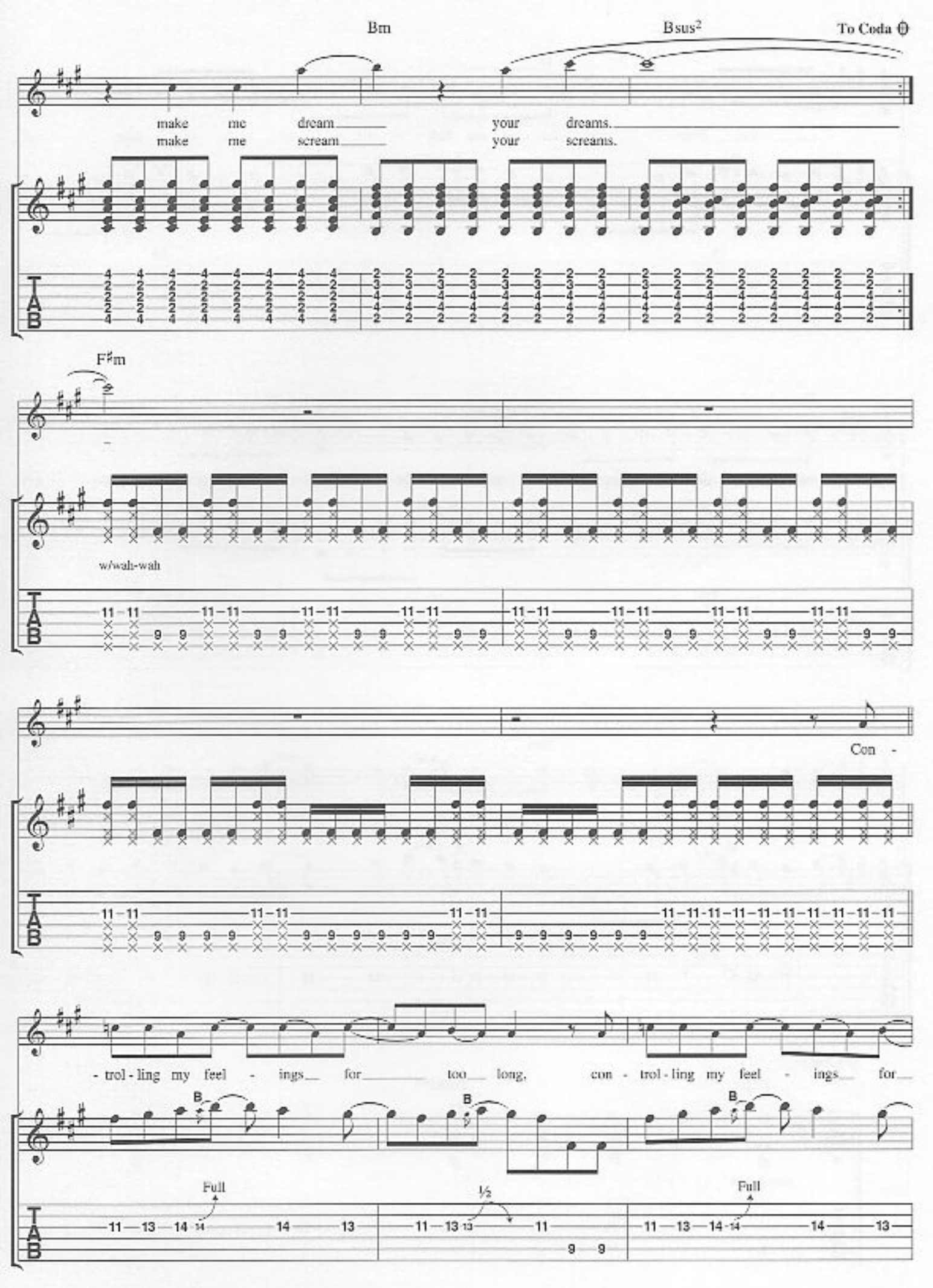
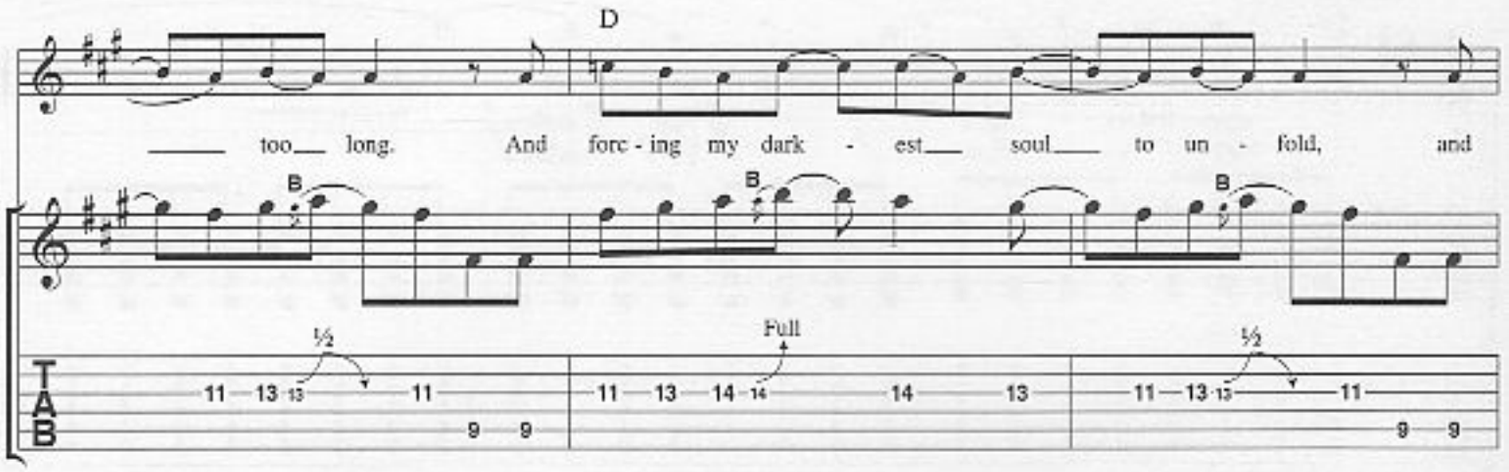

too long, con - trol - ling my feel - ings for too long.
D
Bm
Forc - ing our dark - est souls to un - fold and forc - ing our dark - est souls.
Two gtrs. arr. for one
Bm/A
to un - fold. And push - ing us in - to self de - struc - tion
Bass enters
Bm
Chorus
F♯m
push - ing us in to self - - - de - struc - tion.
let ring . . .

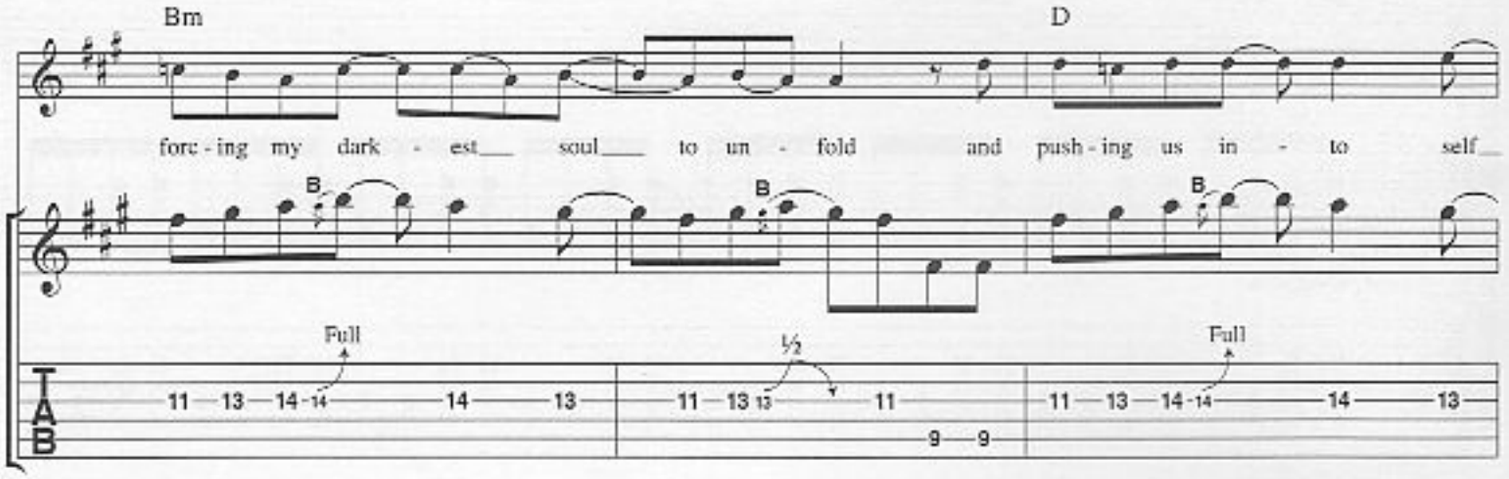

Dadd♯11
And they make me
Amaj7♯5/C♯
Bm
make me dream your dreams.
Bsus2
F♯m
And they make me
Dadd♯11
Amaj7♯5/C♯

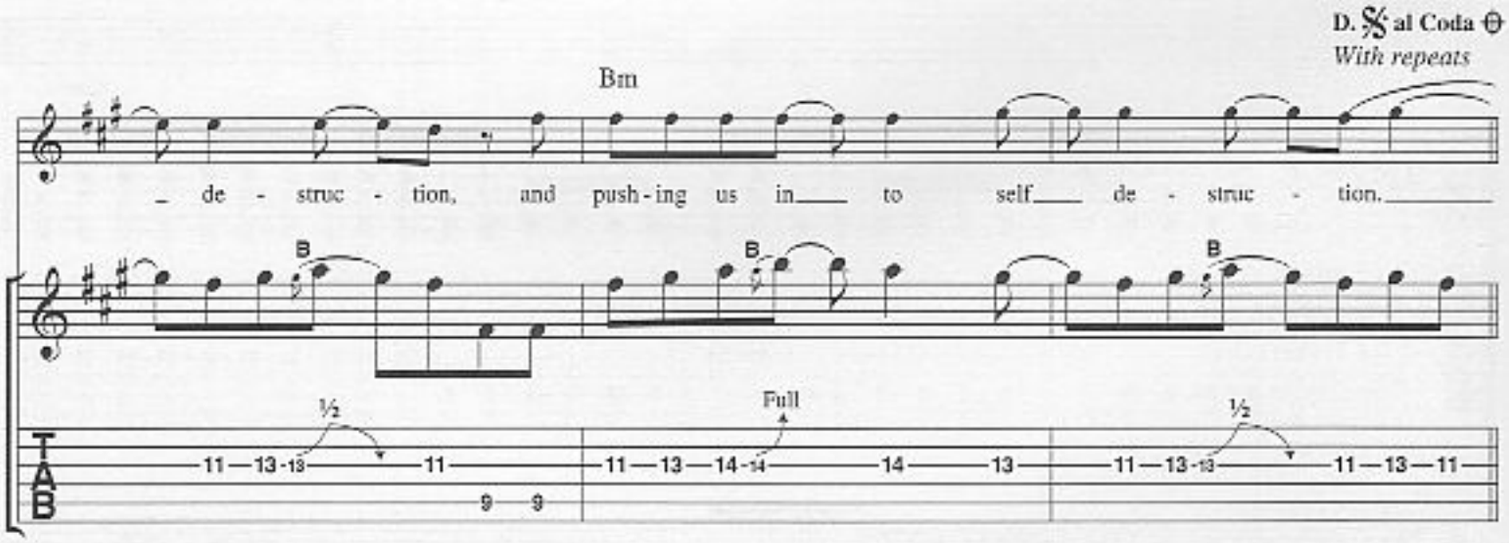

Bm
Bsus2
make me scream your screams.
F♯m
Gtr. 2
w/distortion
Full
½
Full
Verse
Try - ing to please you for too long.
½
Full
½
D
try - ing to please you for too long and vis - ions of greed you wal -
Full
½
Full

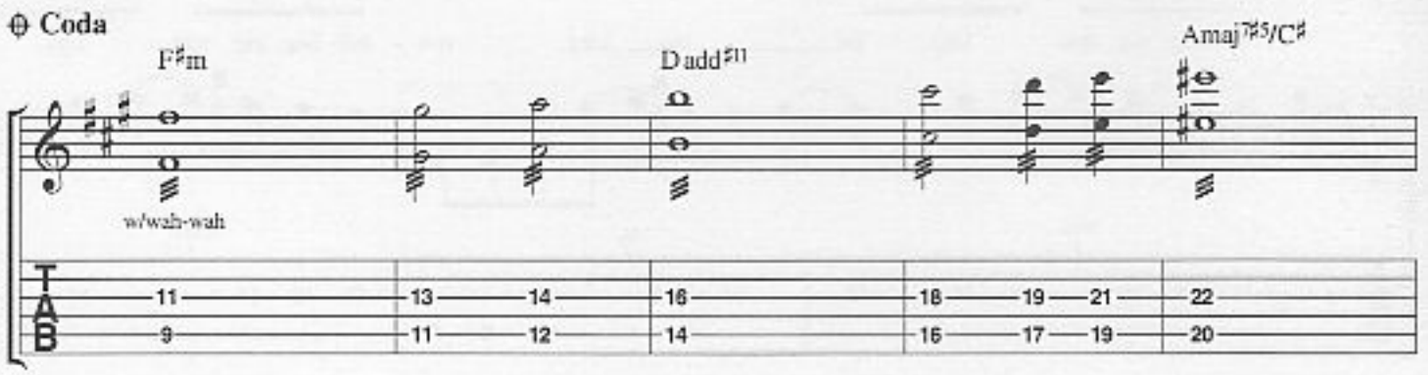

Bm
- - - low, and vis - ions of greed__ you wal - - - - - low
½
Full
½
D
Bm
vis - ions of greed__ you wal - - - - - low
vis - ions of greed__ you wal -
Full
½
Full
Chorus
F♯m
- - - - low.
And they make me
½
Dadd♯11
Amaj7♯5/C♯

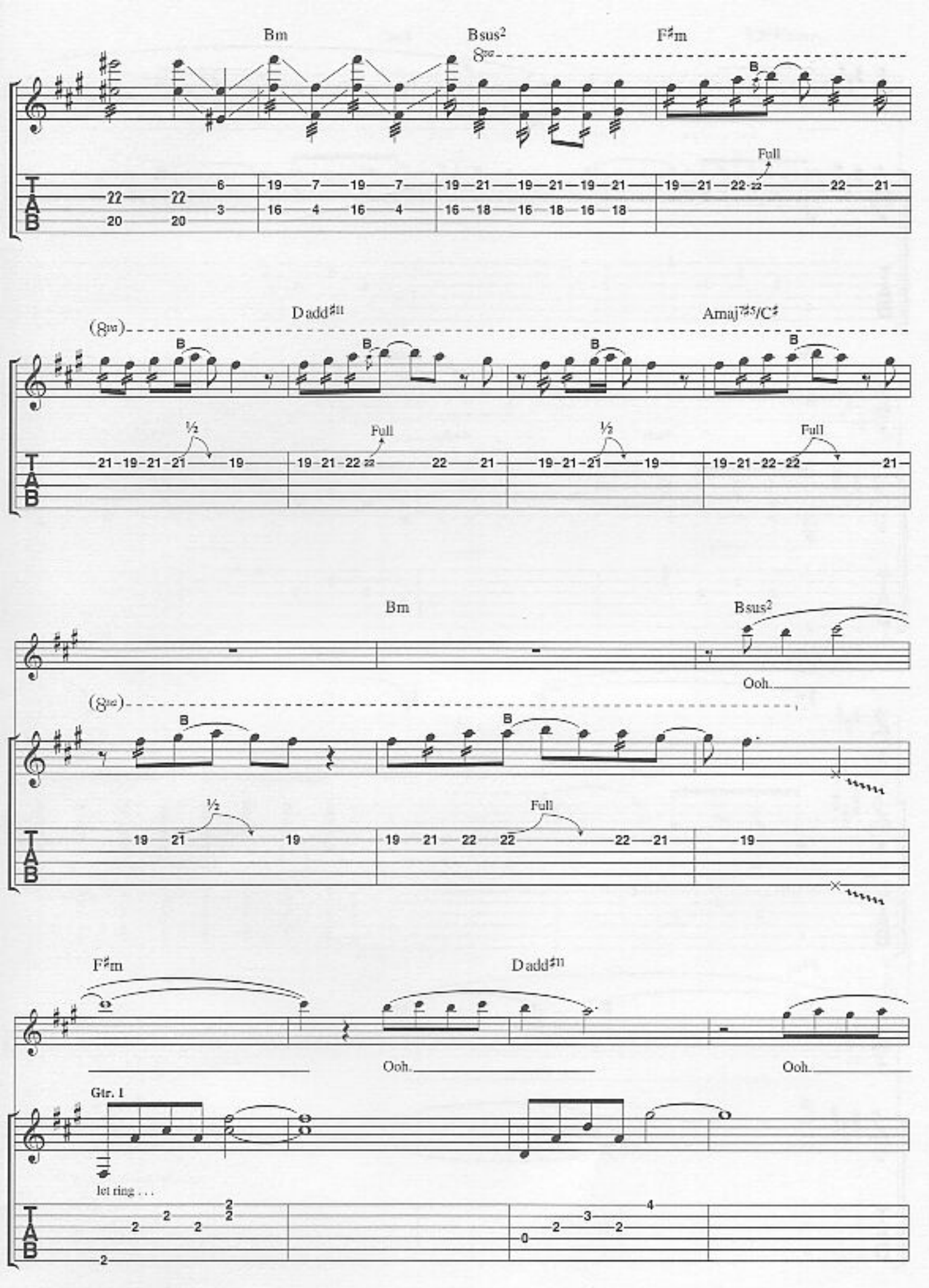

Bm
Bsus2
To Coda
make me dream your dreams.
make me scream your screams.
F♯m
w/wah-wah
Con -
- trol - ling my feel - ings for too long, con - trol - ling my feel - ings for
B
Full
½
Full

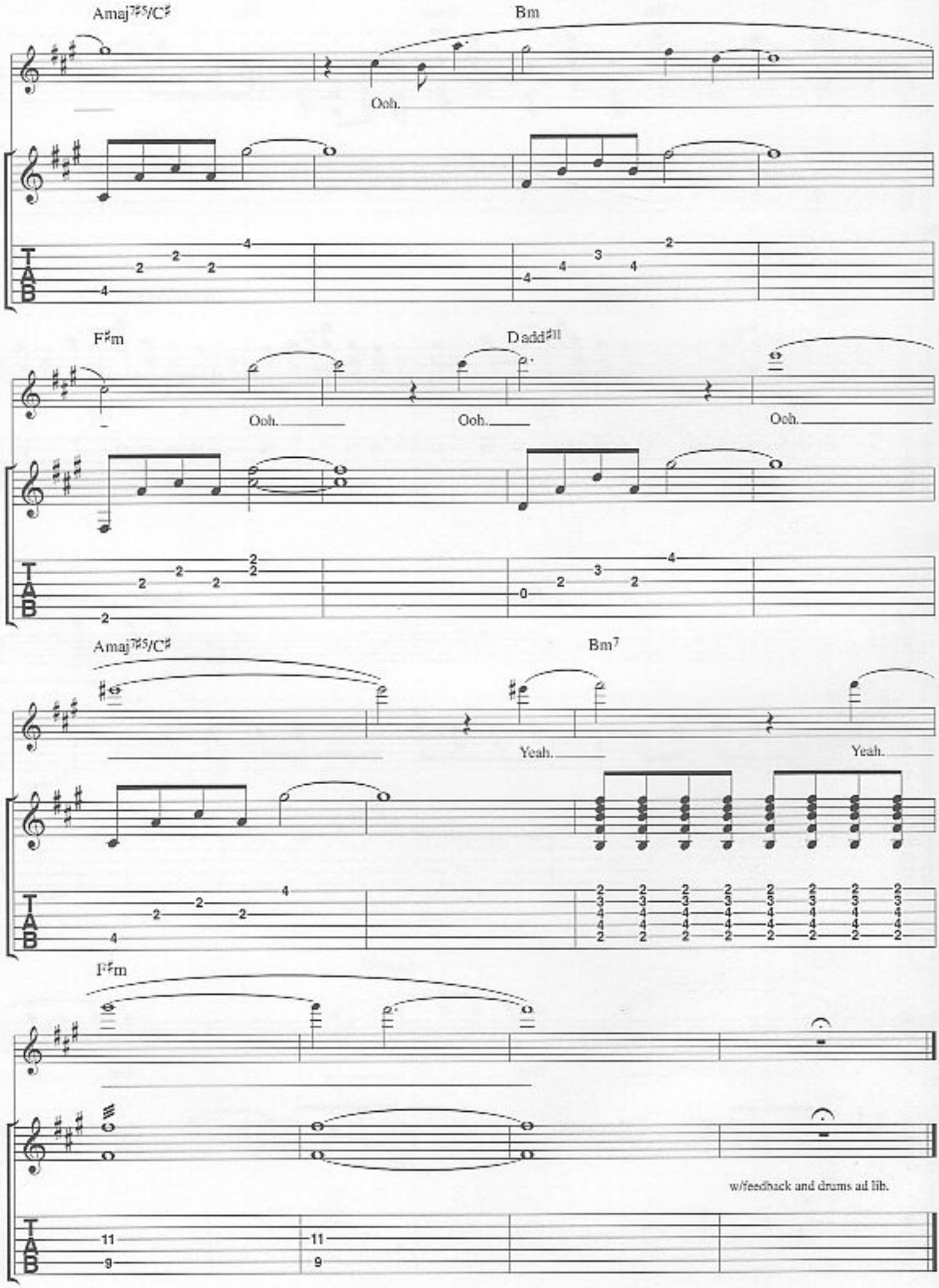

D
too long. And forc - ing my dark - est soul to un - fold, and
B
½
Full
TAB


Bm
D
forc - ing my dark - est soul to un - fold and push - ing us in - to self
B
Full
½
TAB


D. 𝄋 al Coda ⊕
With repeats
Bm
de - struc - tion, and push - ing us in to self de - struc - tion.
B
½
Full
TAB

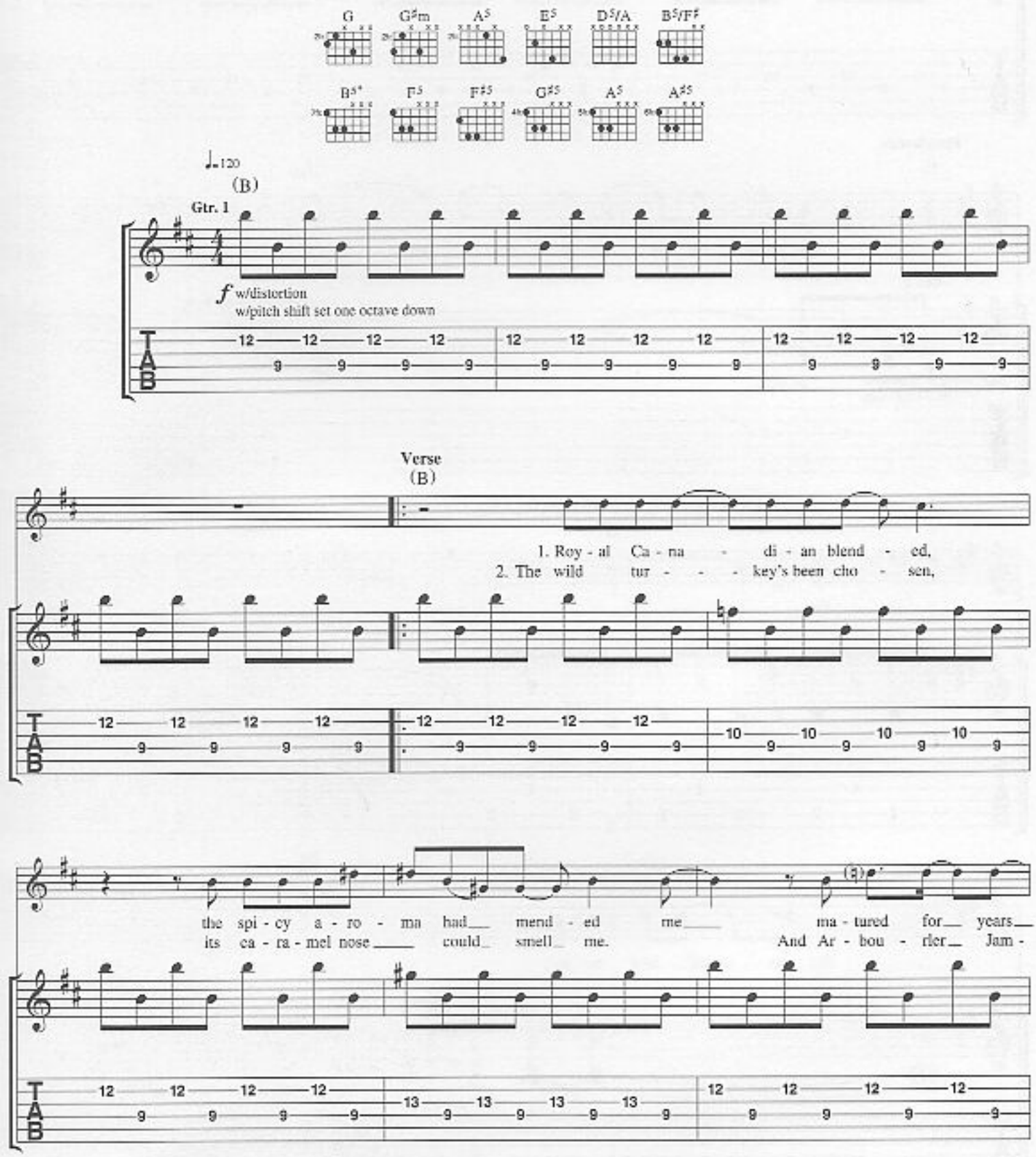

⊕ Coda
F♯m
D add♯11
Amaj7♯5/C♯
w/wah-wah
TAB


Bm
Bsus2
F♯m
8va
B
Full
(8va)
Dadd♯11
Amaj7♯5/C♯
½
Bm
Bsus2
Ooh.
F♯m
Dadd♯11
Ooh.
Ooh.
Gtr. 1
let ring . . .


Amaj7♯5/C♯
Bm
Ooh.
F♯m
Dadd♯11
Ooh.
Ooh.
Ooh.
Amaj7♯5/C♯
Bm7
Yeah.
Yeah.
F♯m
w/feedback and drums ad lib.

Sober

Lyrics & Music by Matthew Bellamy



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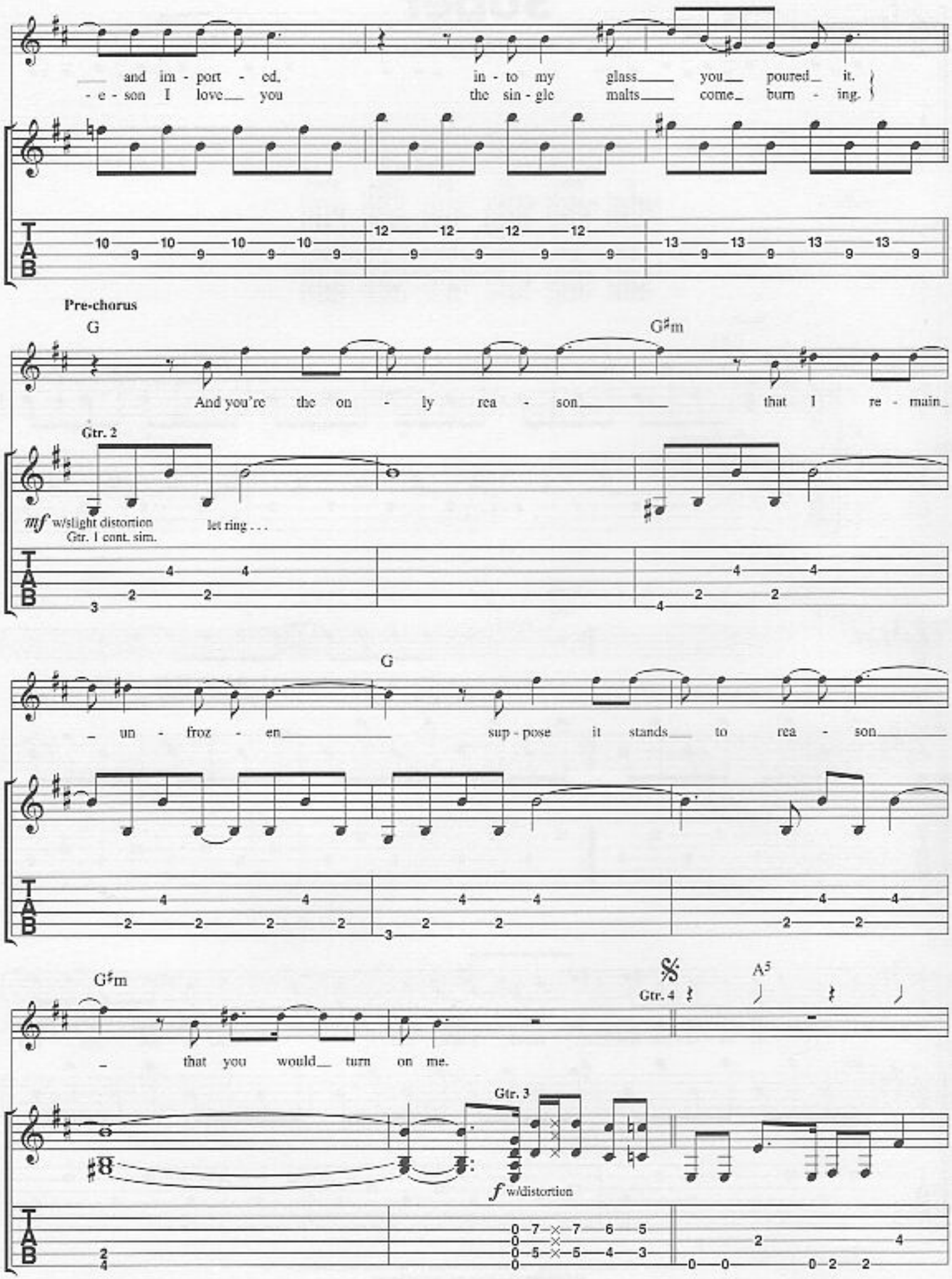
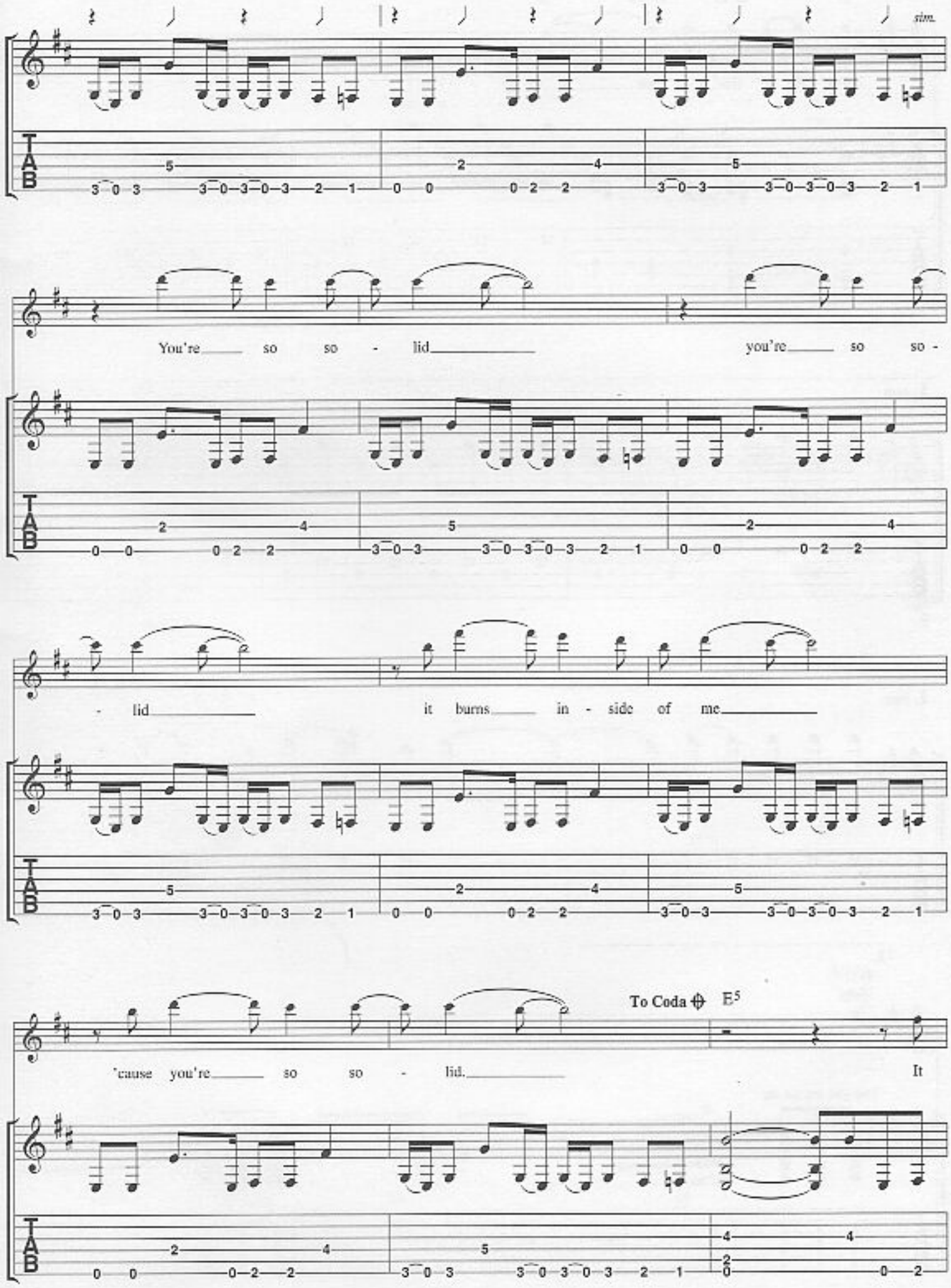
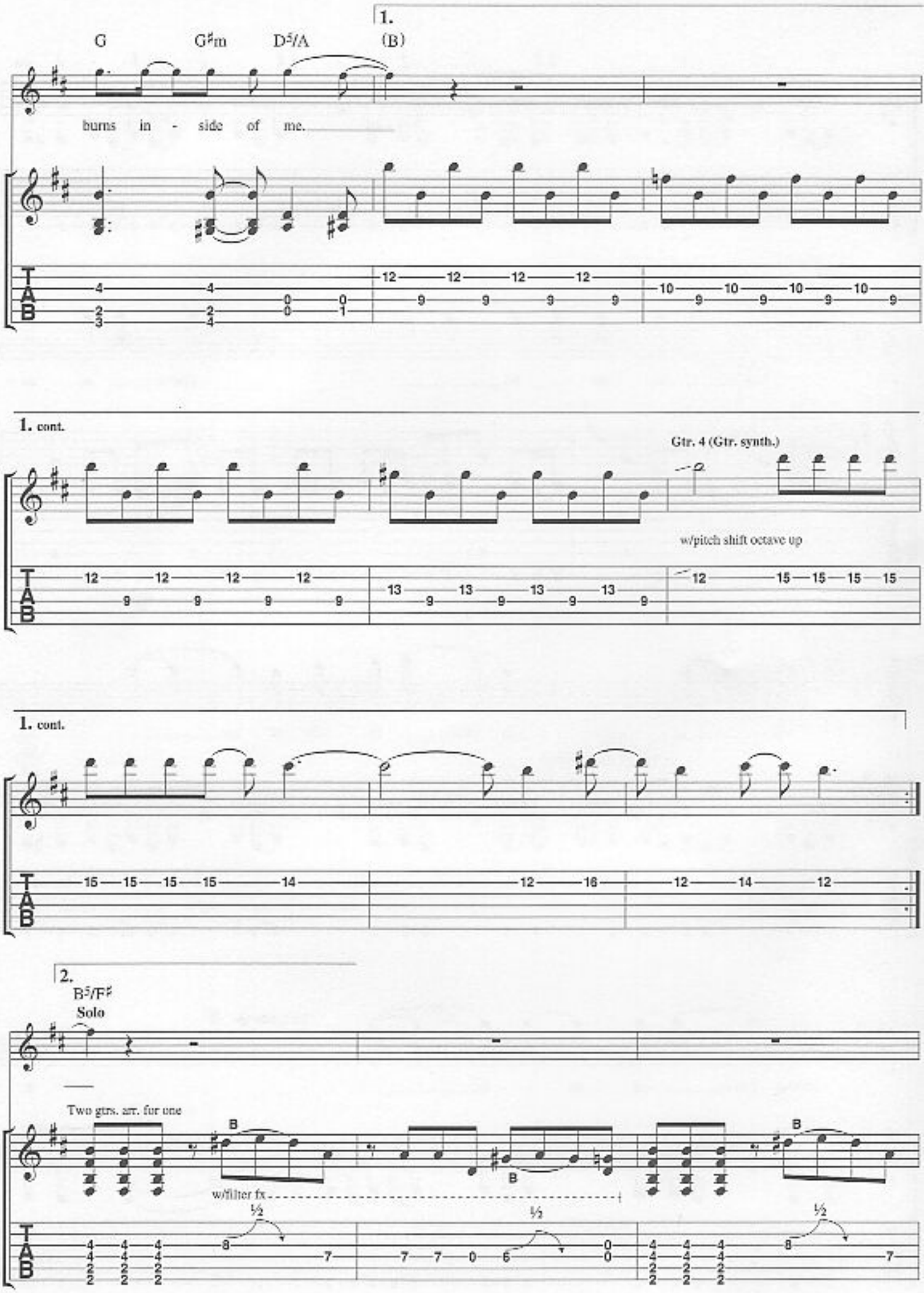
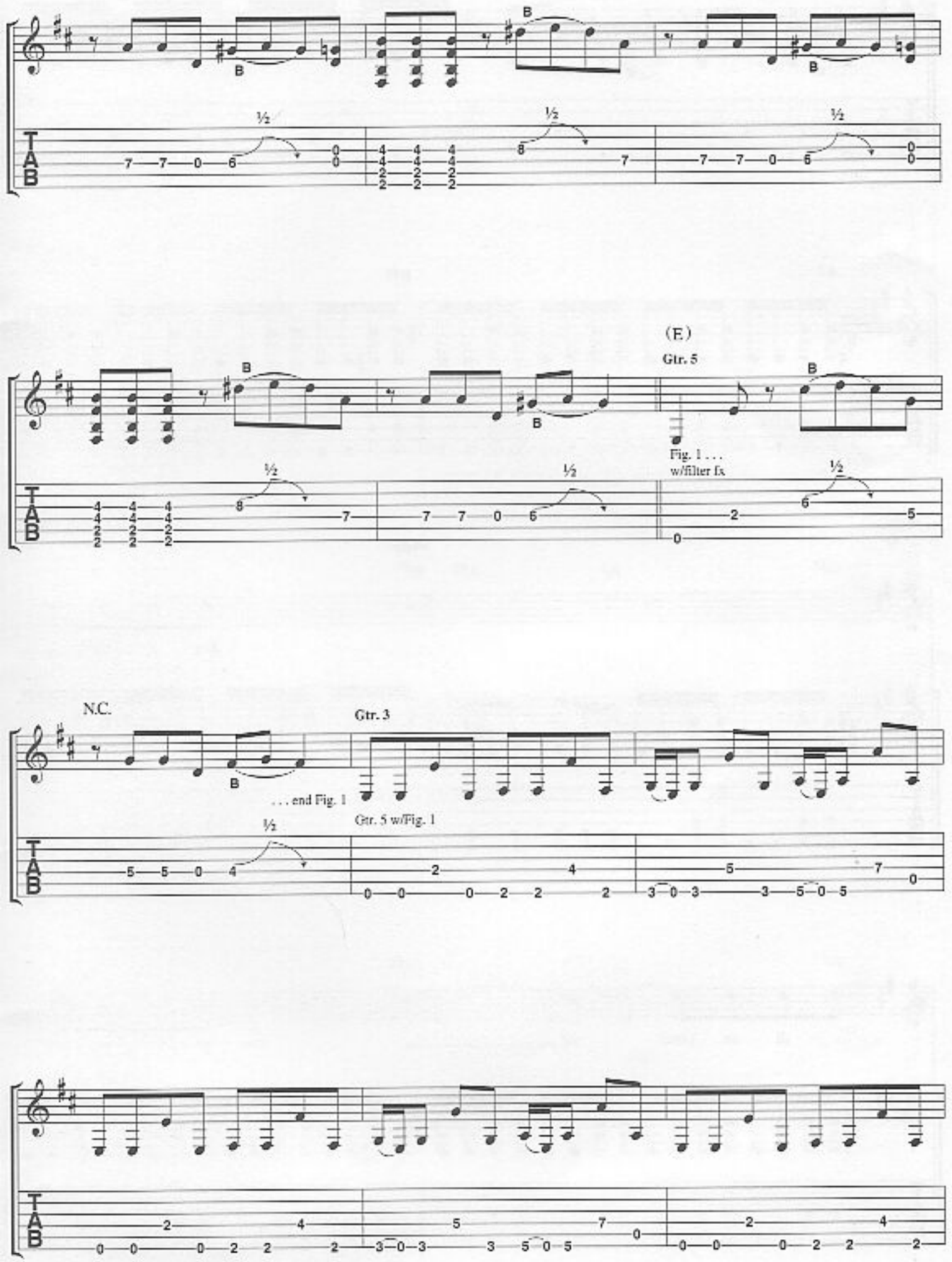
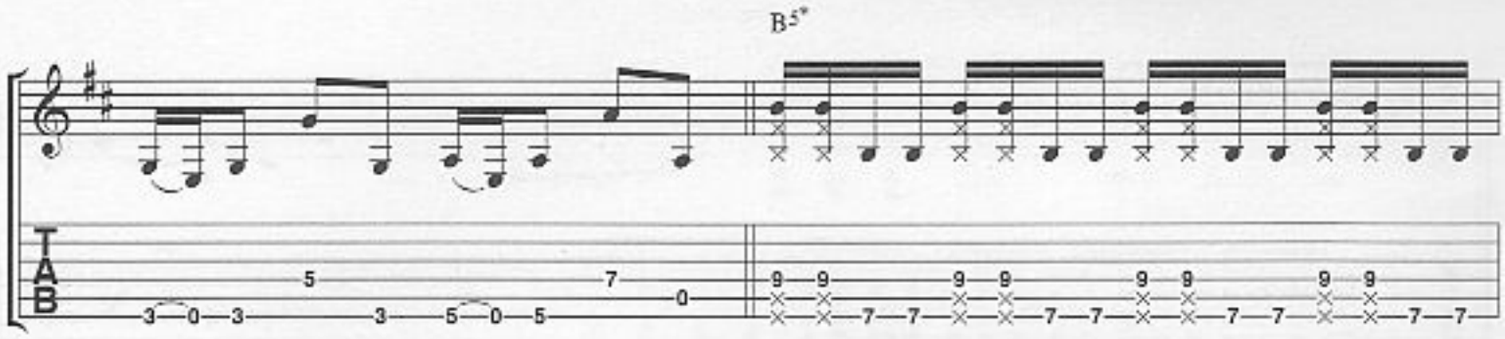
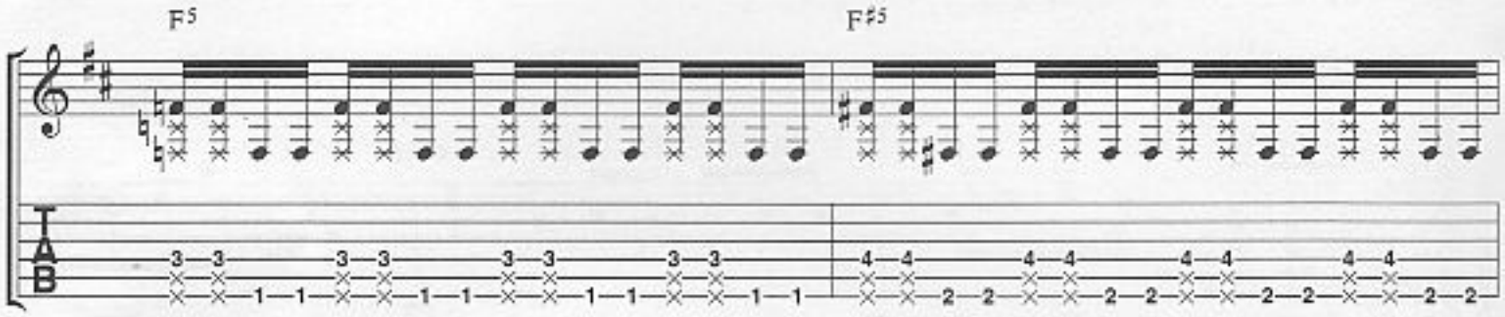

and im - port - ed, in - to my glass you poured it.
- e - son I love you the sin - gle malts come burn - ing.
Pre-chorus
G
G♯m
And you're the on - ly rea - son that I re - main
Gtr. 2
mf w/slight distortion
Gtr. 1 cont. sim.
let ring . . .
G
- un - froz - en sup - pose it stands to rea - son
G♯m
Gtr. 4
A5
- that you would turn on me.
Gtr. 3
f w/distortion

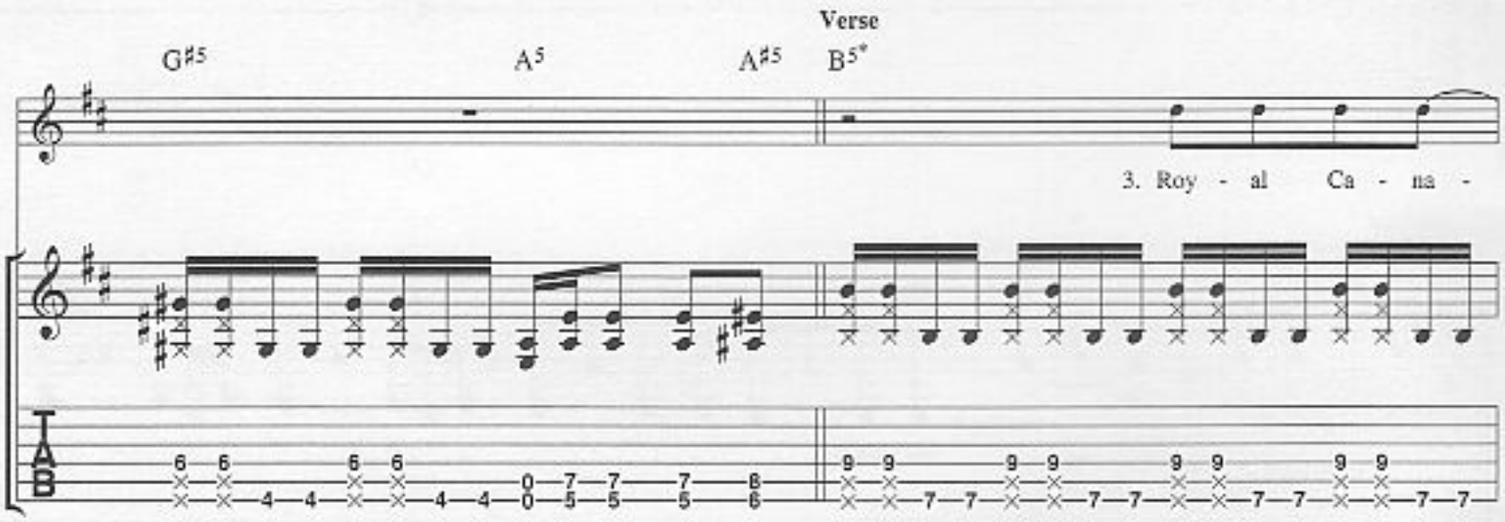

sim.
You're so so - lid you're so so -
- lid it burns in - side of me
'cause you're so so - lid. It
To Coda
E5

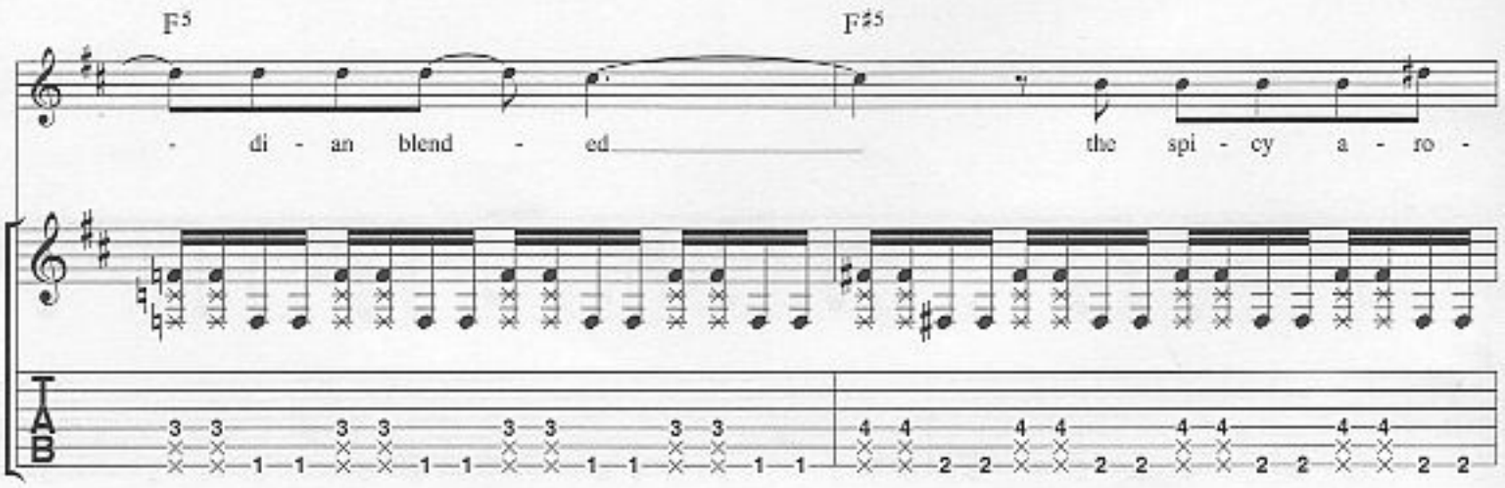

1.
G
G♯m
D5/A
(B)
burns in - side of me.
1. cont.
Gtr. 4 (Gtr. synth.)
w/pitch shift octave up
1. cont.
2.
B5/F♯
Solo
Two gtrs. arr. for one
w/filter fx
½
TAB

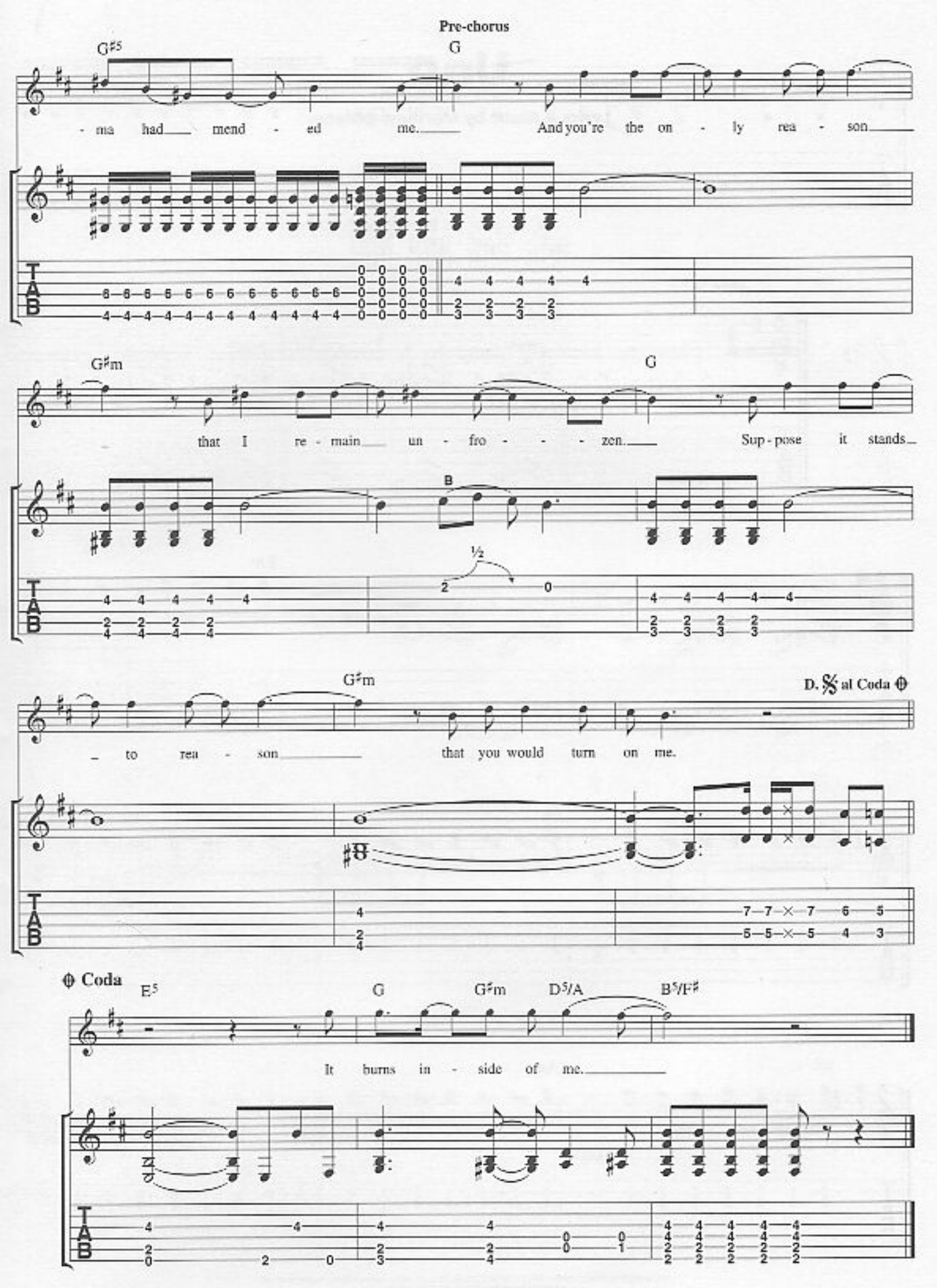

B
½
(E)
Gtr. 5
Fig. 1 . . .
w/filter fx
N.C.
Gtr. 3
. . . end Fig. 1
Gtr. 5 w/Fig. 1
TAB


B5*


F5
F♯5

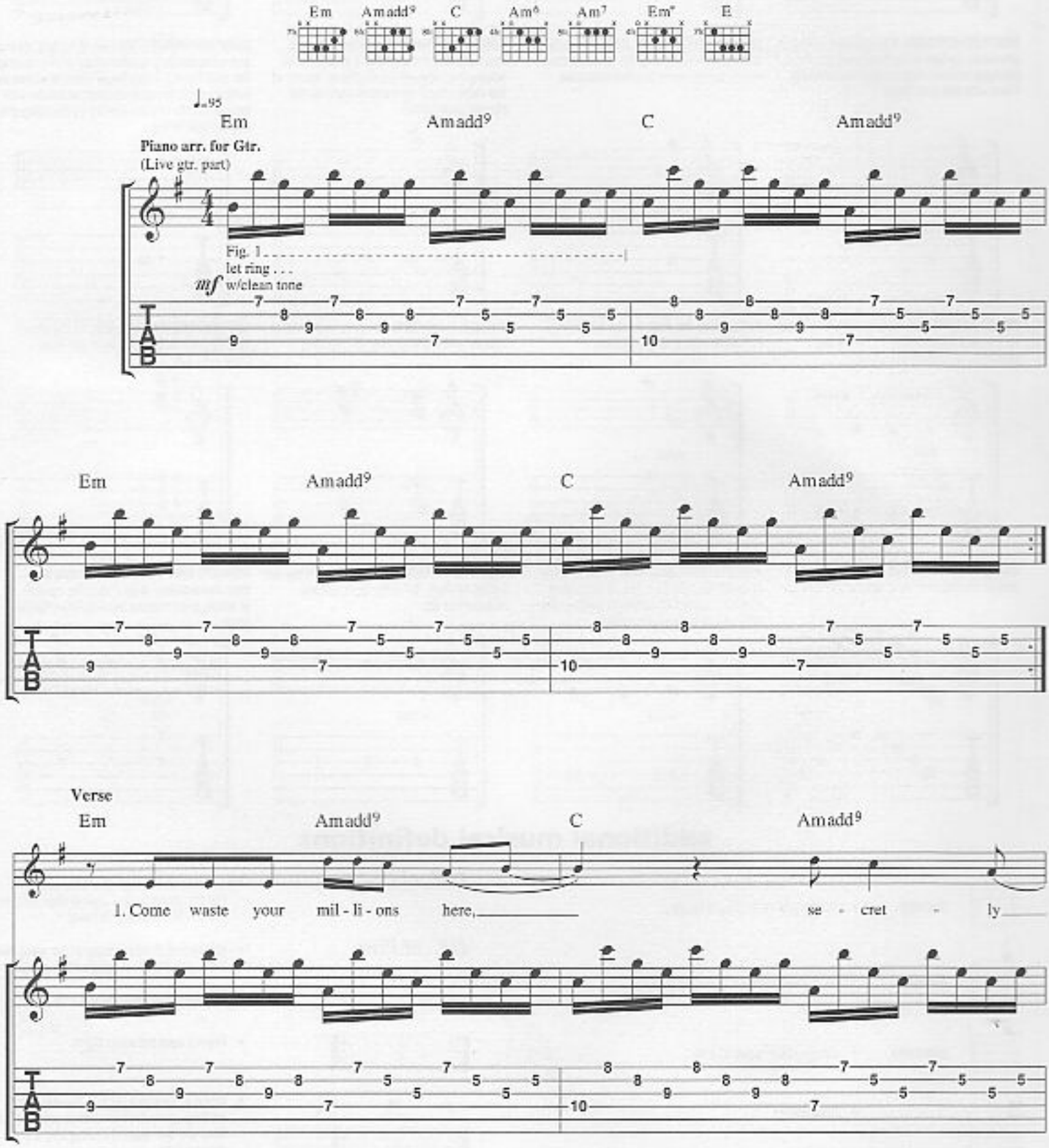

Verse
G♯5
A5
A♯5
B5*
3. Roy - al Ca - na -


F5
F♯5
- di - an blend - ed
the spi - cy a - ro -


Pre-chorus
G♯5
G
- ma had mend - ed me. And you're the on - ly rea - son
G♯m
G
that I re - main un - fro - - - zen. Sup - pose it stands
B
½
G♯m
D. 𝄋 al Coda ⊕
to rea - son that you would turn on me.
⊕ Coda
E5
G
G♯m
D5/A
B5/F♯
It burns in - side of me.

Sunburn

Lyrics & Music by Matthew Bellamy



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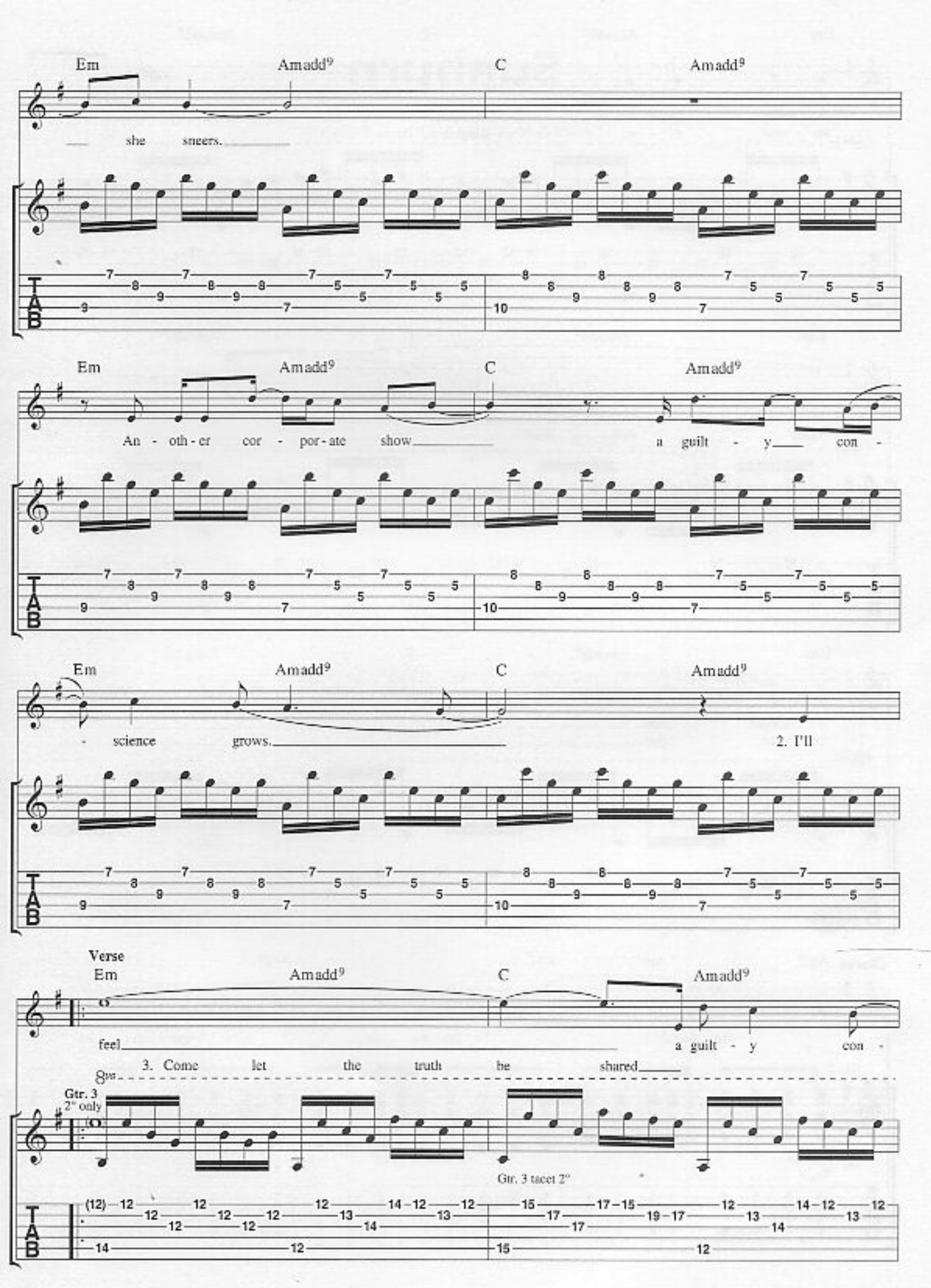
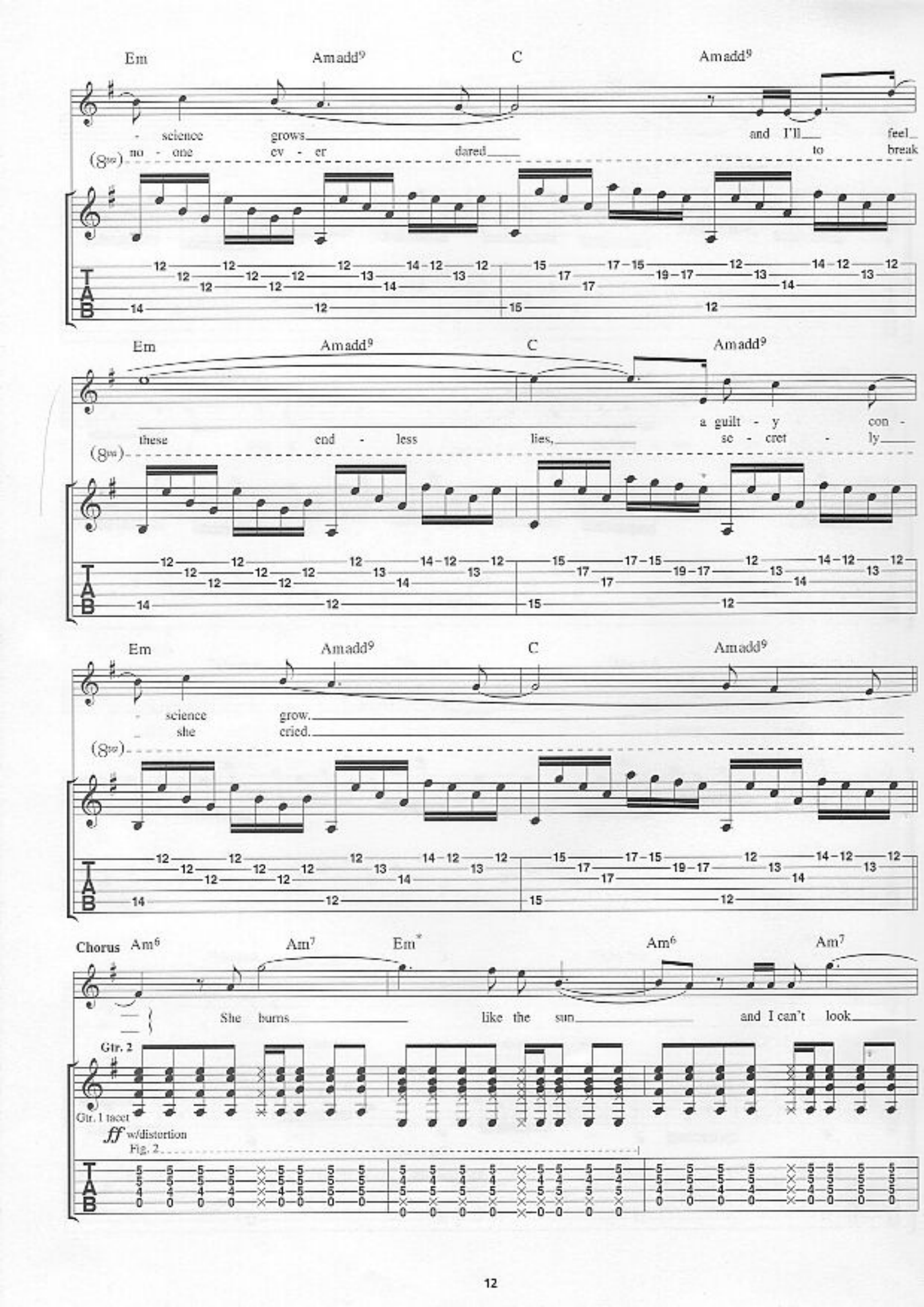
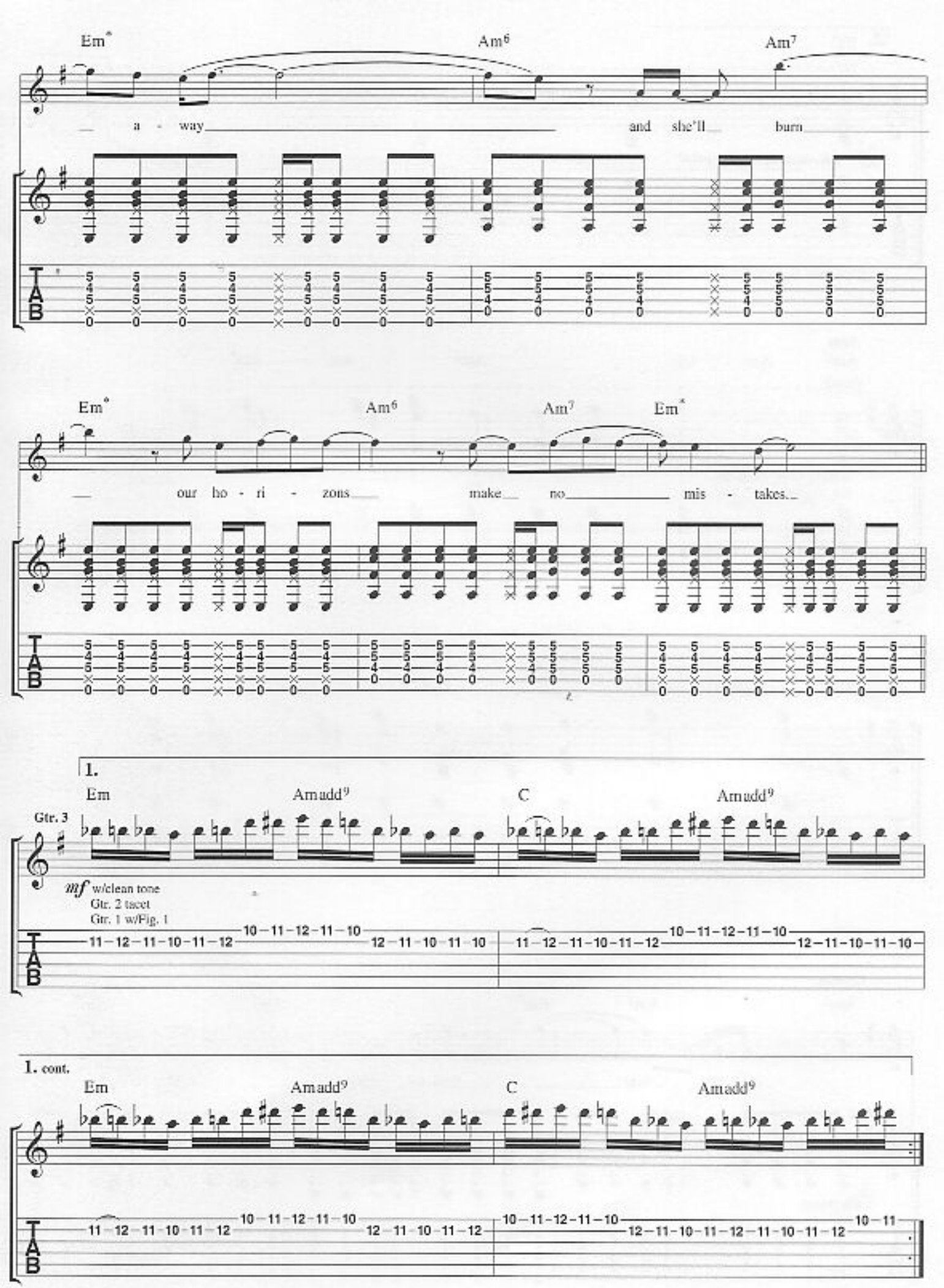
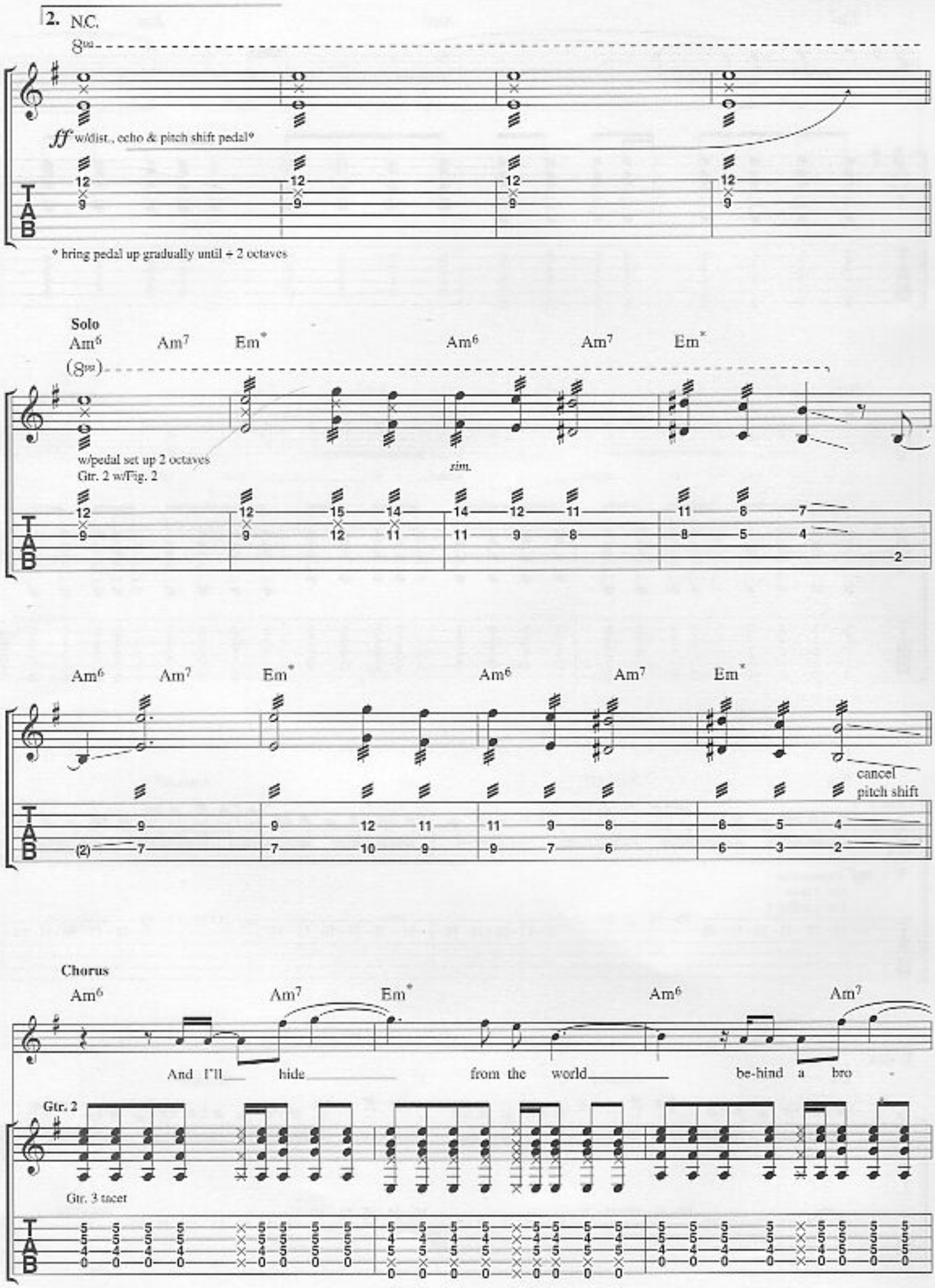
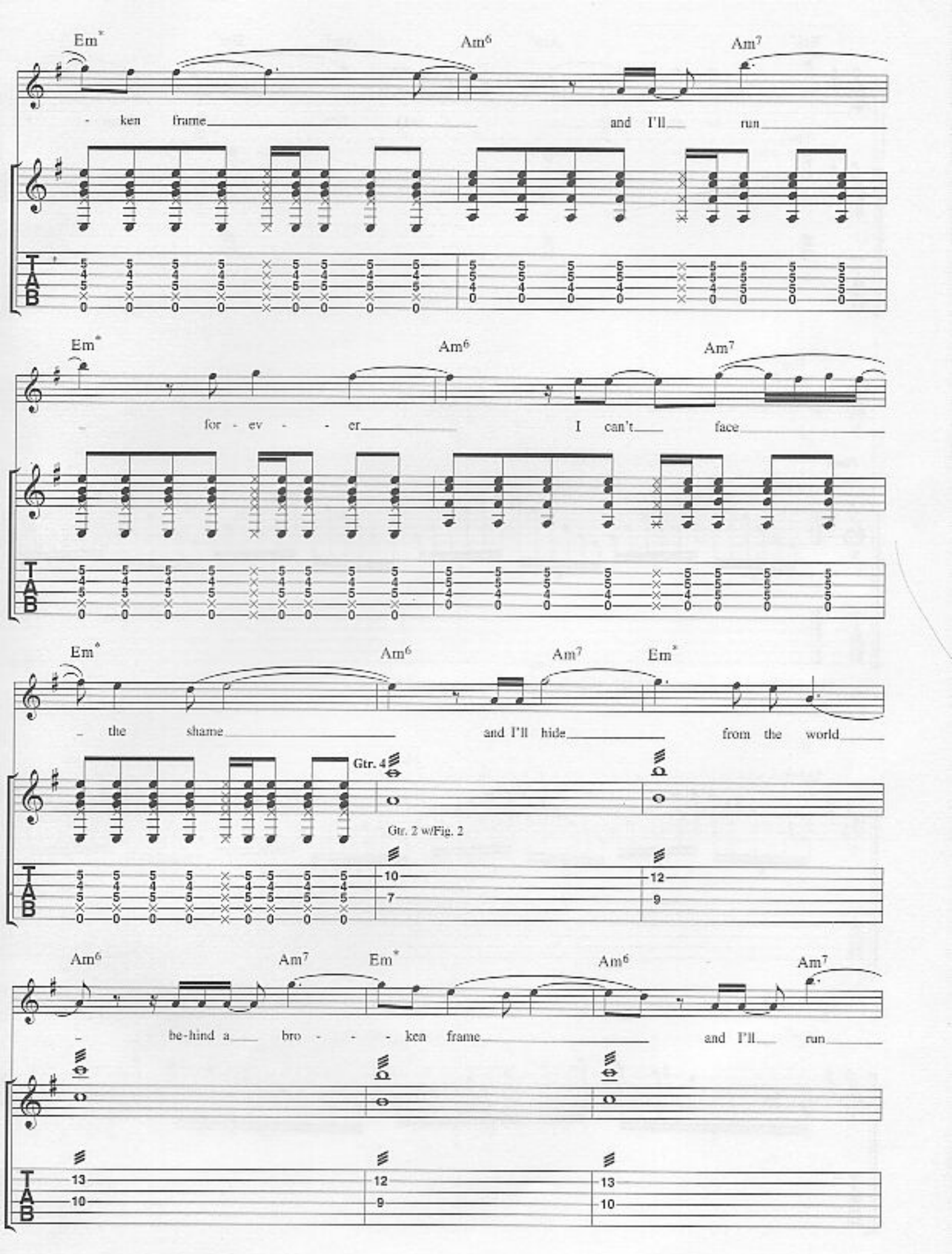
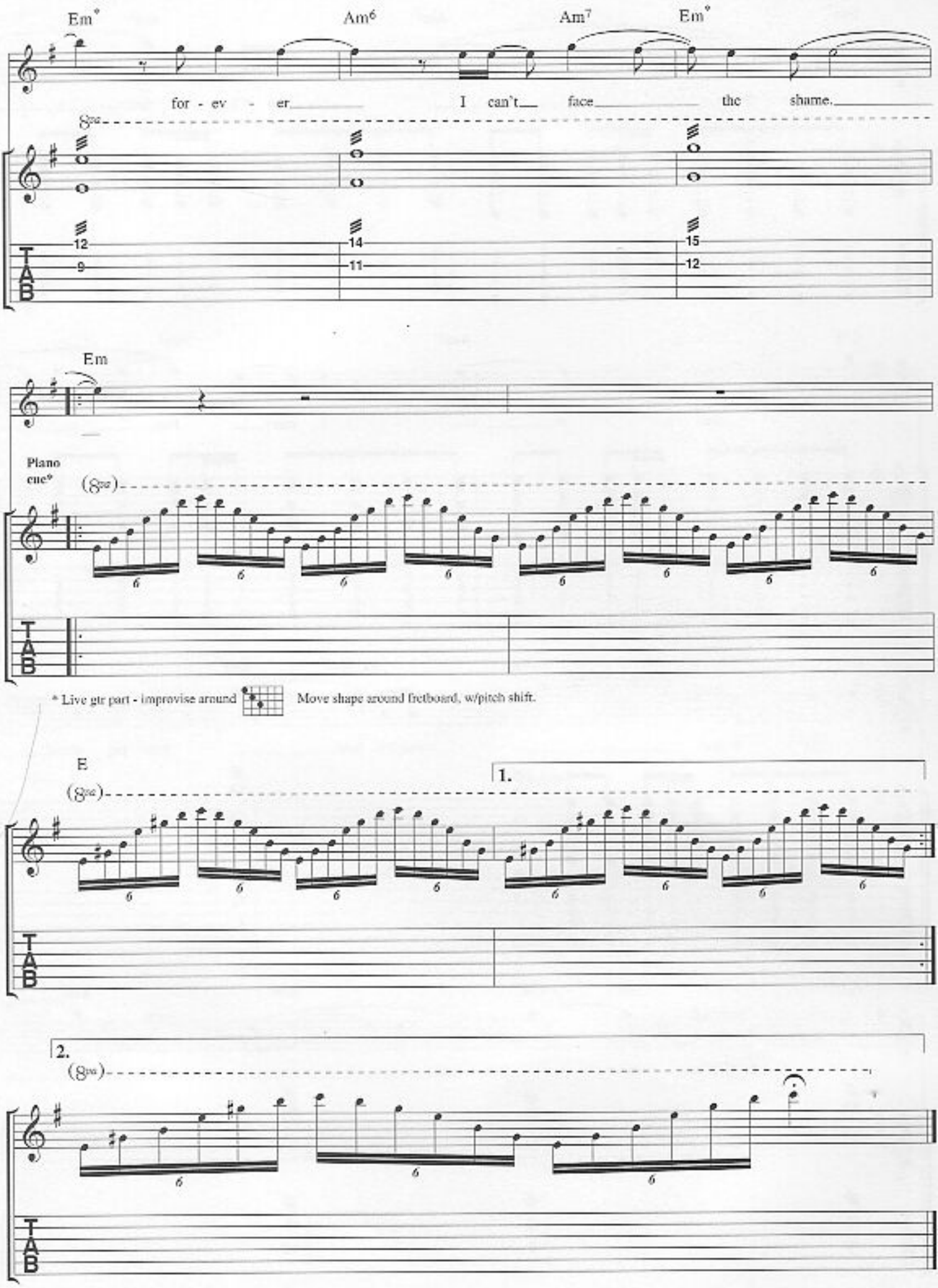

Em
Amadd9
C
Amadd9
she sneers.
Em
Amadd9
C
Amadd9
An - oth - er cor - por - ate show
a guilt - y con -
Em
Amadd9
C
Amadd9
- science grows.
2. I'll
Verse
Em
Amadd9
C
Amadd9
feel
a guilt - y con -
3. Come let the truth be shared
8va
Gtr. 3
2" only
Gtr. 3 tacet 2"


Em
Amadd9
C
Amadd9
- science grows and I'll feel
no - one ev - er dared to break
(8va)
Em
Amadd9
C
Amadd9
these end - less lies, a guilt - y con -
sc - cret - ly
(8va)
Em
Amadd9
C
Amadd9
- science grow.
- she cried.
(8va)
Chorus
Am6
Am7
Em*
Am6
Am7
She burns like the sun and I can't look
Gtr. 2
Gtr. 1 tacet
ff w/distortion
Fig. 2

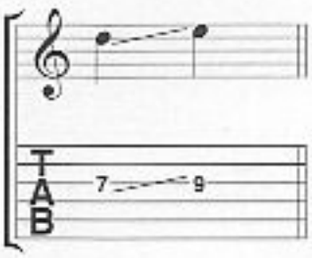

Em*
Am6
Am7
a - way
and she'll burn
Em*
Am6
Am7
Em*
our ho - ri - zons
make no mis - takes
1.
Em
Amadd9
C
Amadd9
Gtr. 3
mf w/clean tone
Gtr. 2 tacet
Gtr. 1 w/Fig. 1
1. cont.
Em
Amadd9
C
Amadd9


2. N.C.
8va
ff w/dist., echo & pitch shift pedal*
* bring pedal up gradually until ÷ 2 octaves
Solo
Am6 Am7 Em* Am6 Am7 Em*
(8va)
w/pedal set up 2 octaves
Gtr. 2 w/Fig. 2
rim.
Am6 Am7 Em* Am6 Am7 Em*
cancel pitch shift
Chorus
Am6 Am7 Em* Am6 Am7
And I'll hide from the world be-hind a bro -
Gtr. 2
Gtr. 3 tacet
TAB

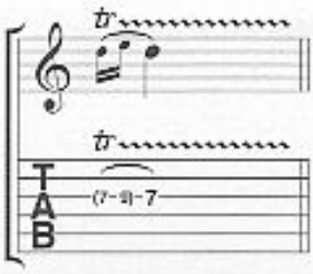

Em*
Am6
Am7
- ken frame and I'll run
Em*
Am6
Am7
- for - ev - - er I can't face
Em*
Am6
Am7
Em*
- the shame and I'll hide from the world
Gtr. 4
Gtr. 2 w/Fig. 2
Am6
Am7
Em*
Am6
Am7
- be-hind a bro - - - ken frame and I'll run
T
A
B


Em*
Am6
Am7
Em*
for - ev - er
I can't face the shame.
8va
12
9
14
11
15
12
Em
Piano cue*
(8va)
6
TAB
* Live gtr part - improvise around
Move shape around fretboard, w/pitch shift.
E
(8va)
1.
2.
(8va)

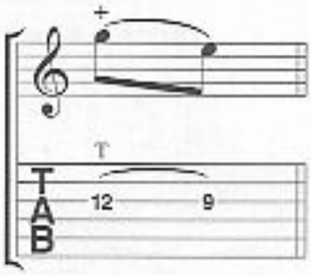
SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.



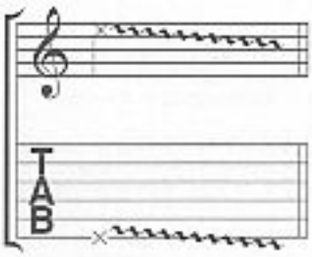
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



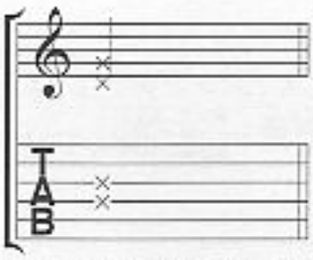
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



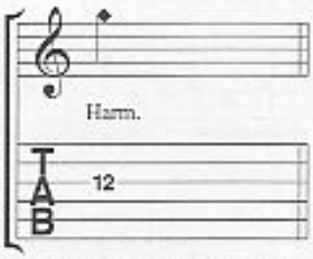
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



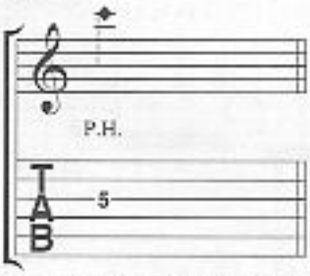
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



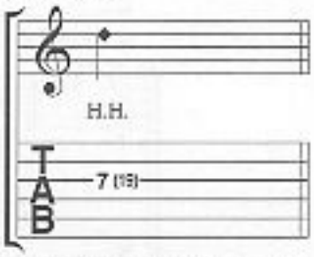
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



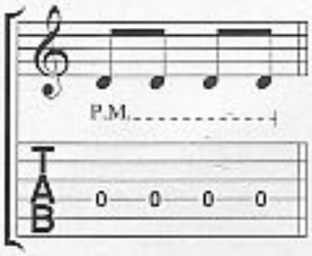
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



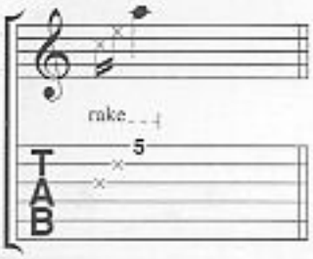
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



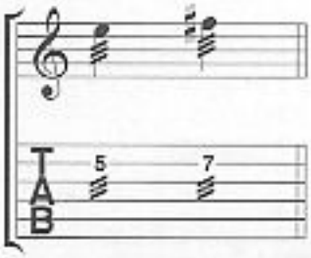
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



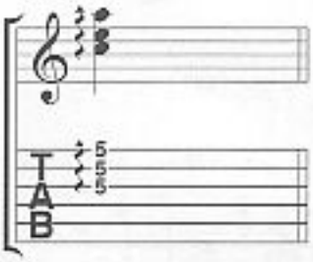
RAKE: Drag the pick across the strings indicated with a single motion.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

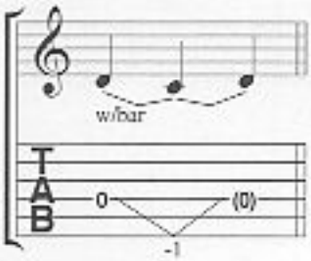


ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

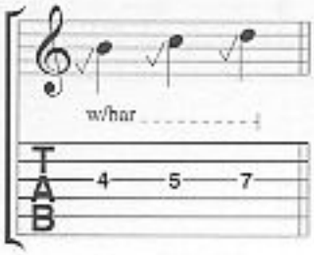


SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.

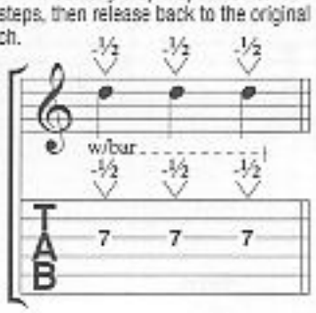
VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.



additional musical definitions

(accent) • Accentuate note (play it louder).

(accent) • Accentuate note with great intensity.

(staccato) • Shorten time value of note.

• Downstroke

V • Upstroke

D.𝄋. al Coda

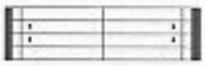
• Go back to the sign (𝄋), then play until the bar marked *To Coda* ⊕ then skip to the section marked ⊕ *Coda*.

D.C. al Fine

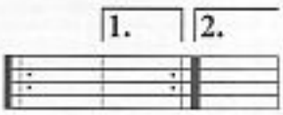
• Go back to the beginning of the song and play until the bar marked *Fine* (end).

tacet

• Instrument is silent (drops out).



• Repeat bars between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is sustained, but a new articulation (such as hammer on or slide) begins.
2. A note may be fretted but not necessarily played.

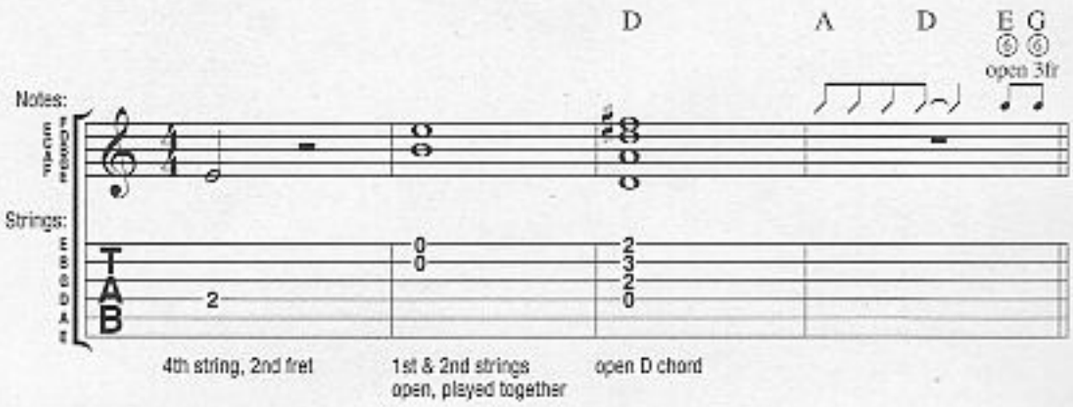
Guitar Tablature Explained

Guitar music can be notated three different ways: on a musical stave, in tablature, and in rhythm slashes

RHYTHM SLASHES are written above the stave. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

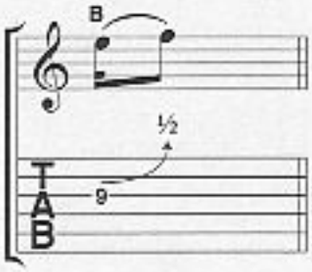
THE MUSICAL STAVE shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

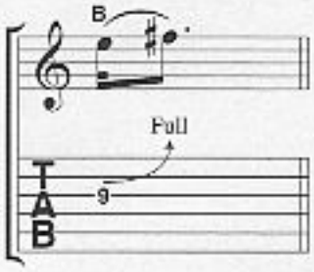


definitions for special guitar notation

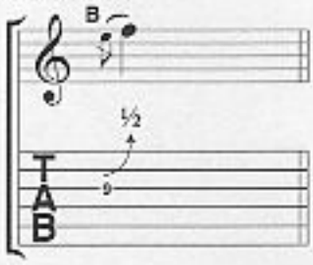
SEMI-TONE BEND: Strike the note and bend up a semi-tone (1/2 step).



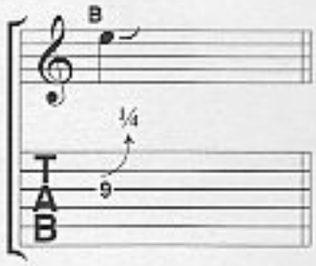
WHOLE-TONE BEND: Strike the note and bend up a whole-tone (whole step).



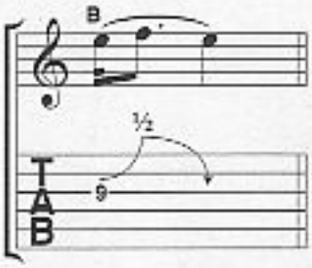
GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.



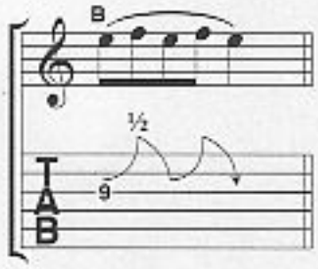
QUARTER-TONE BEND: Strike the note and bend up a 1/4 step.



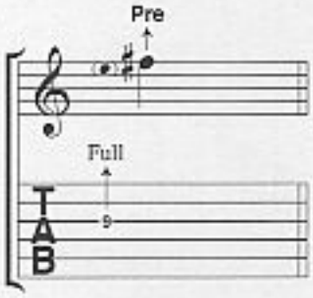
BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.



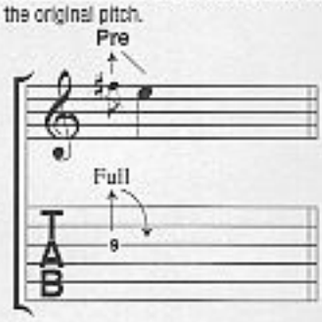
COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.



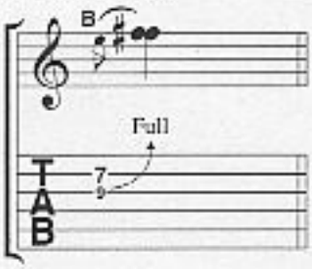
PRE-BEND: Bend the note as indicated, then strike it.



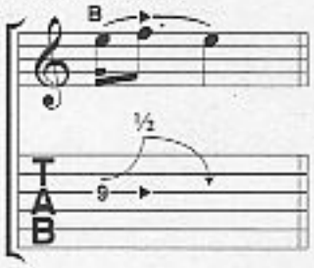
PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.



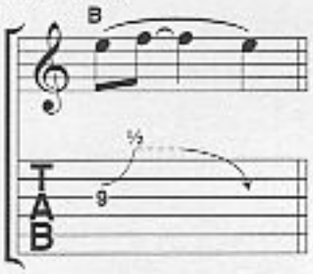
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



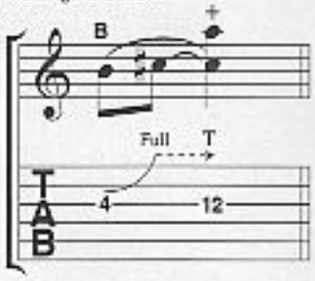
BEND & RESTRIKE: Strike the note and bend as indicated then restrike the string where the symbol occurs.



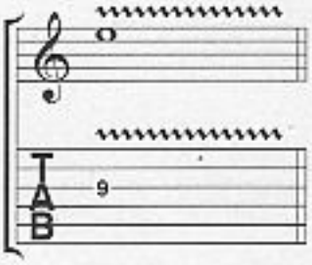
BEND, HOLD AND RELEASE: Same as bend and release but hold the bend for the duration of the tie.



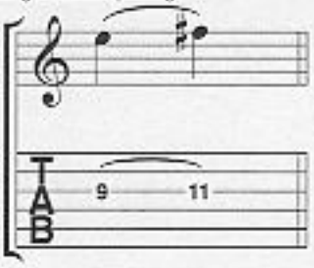
BEND AND TAP: Bend the note as indicated and tap the higher fret while still holding the bend.



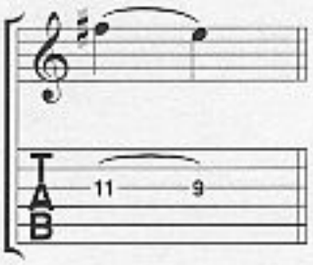
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



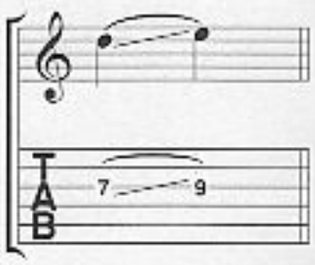
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded, Strike the first note and without picking, pull the finger off to sound the second (lower) note.



LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



NOTE: The speed of any bend is indicated by the music notation and tempo.

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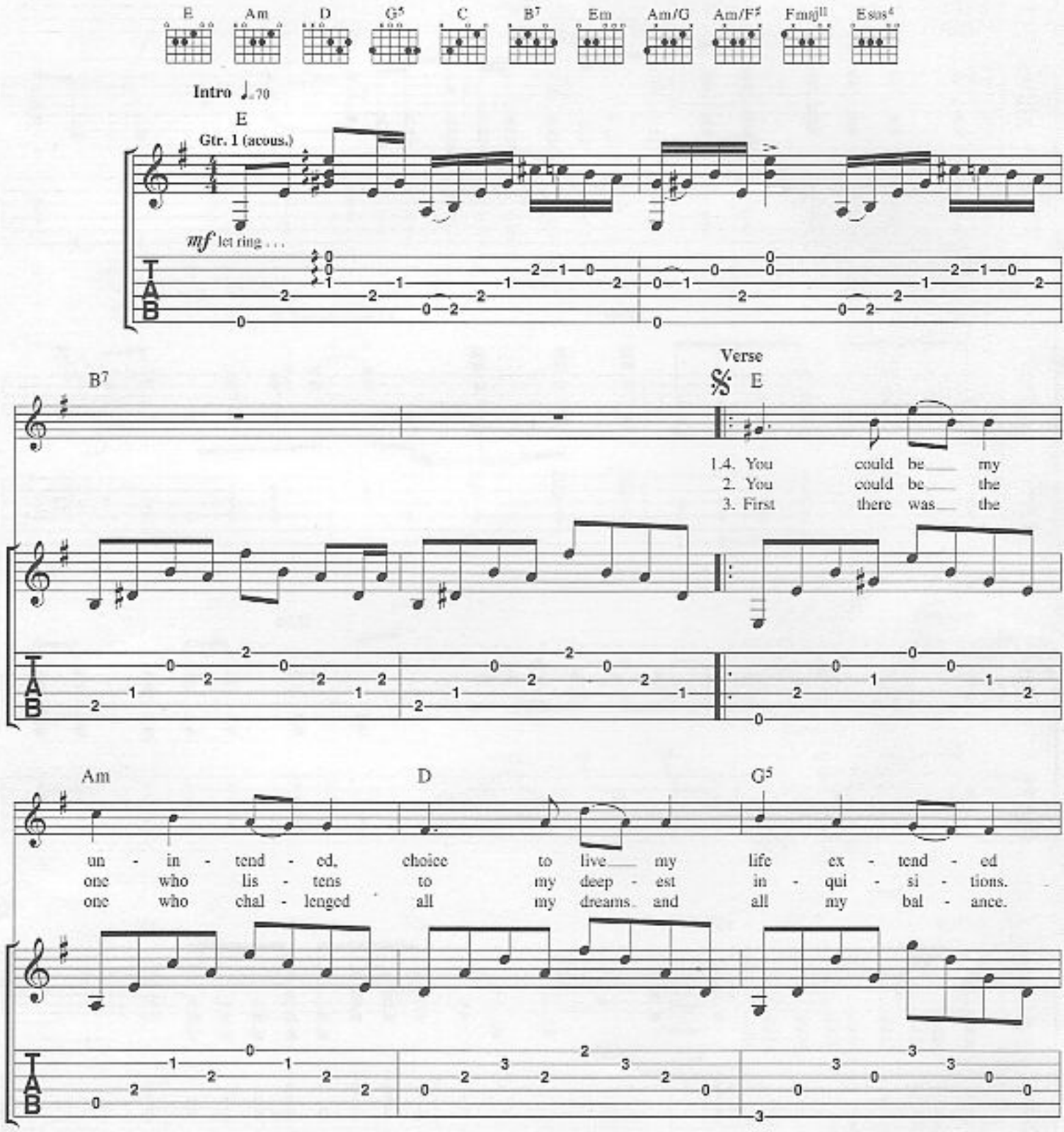

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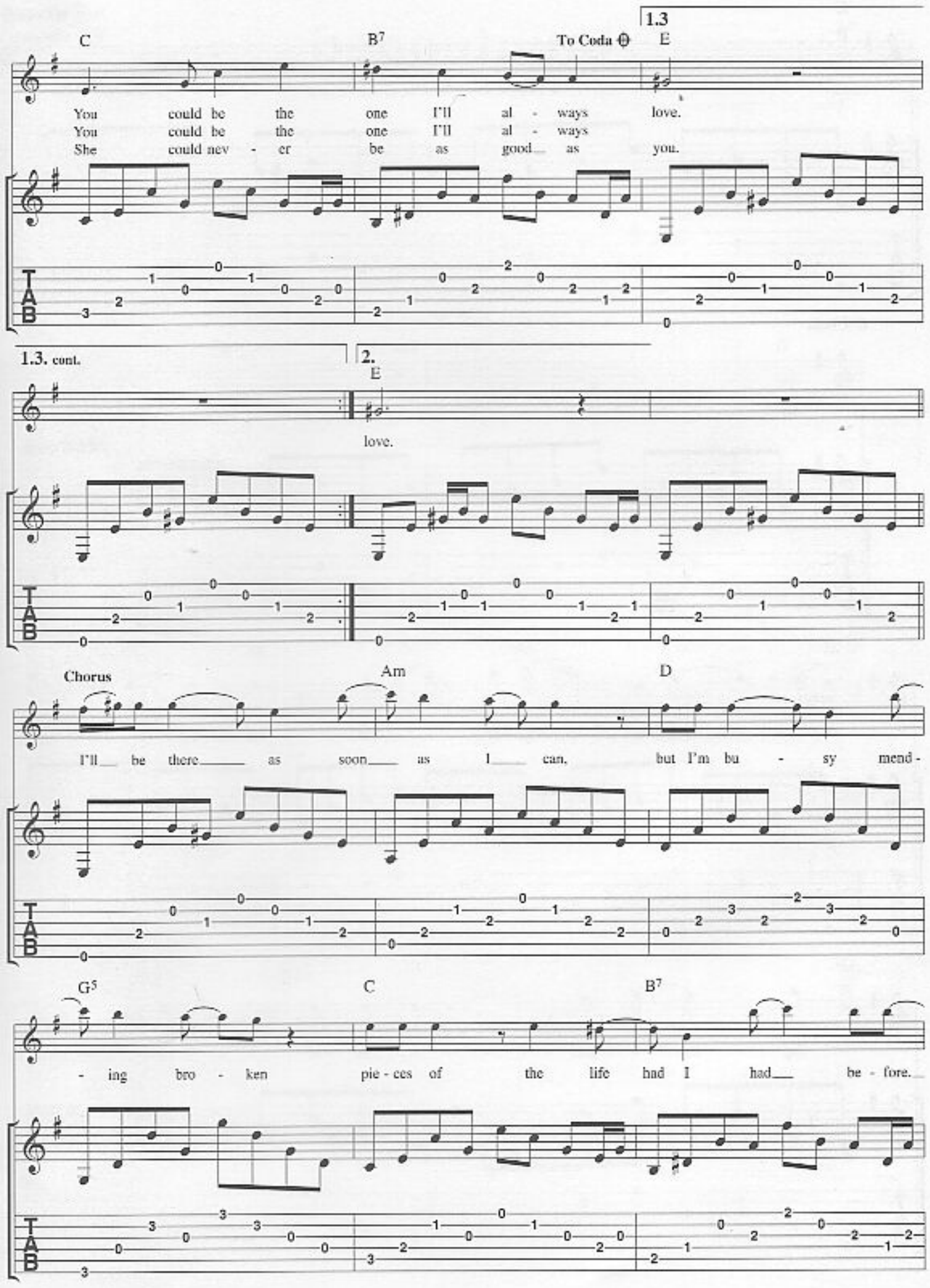
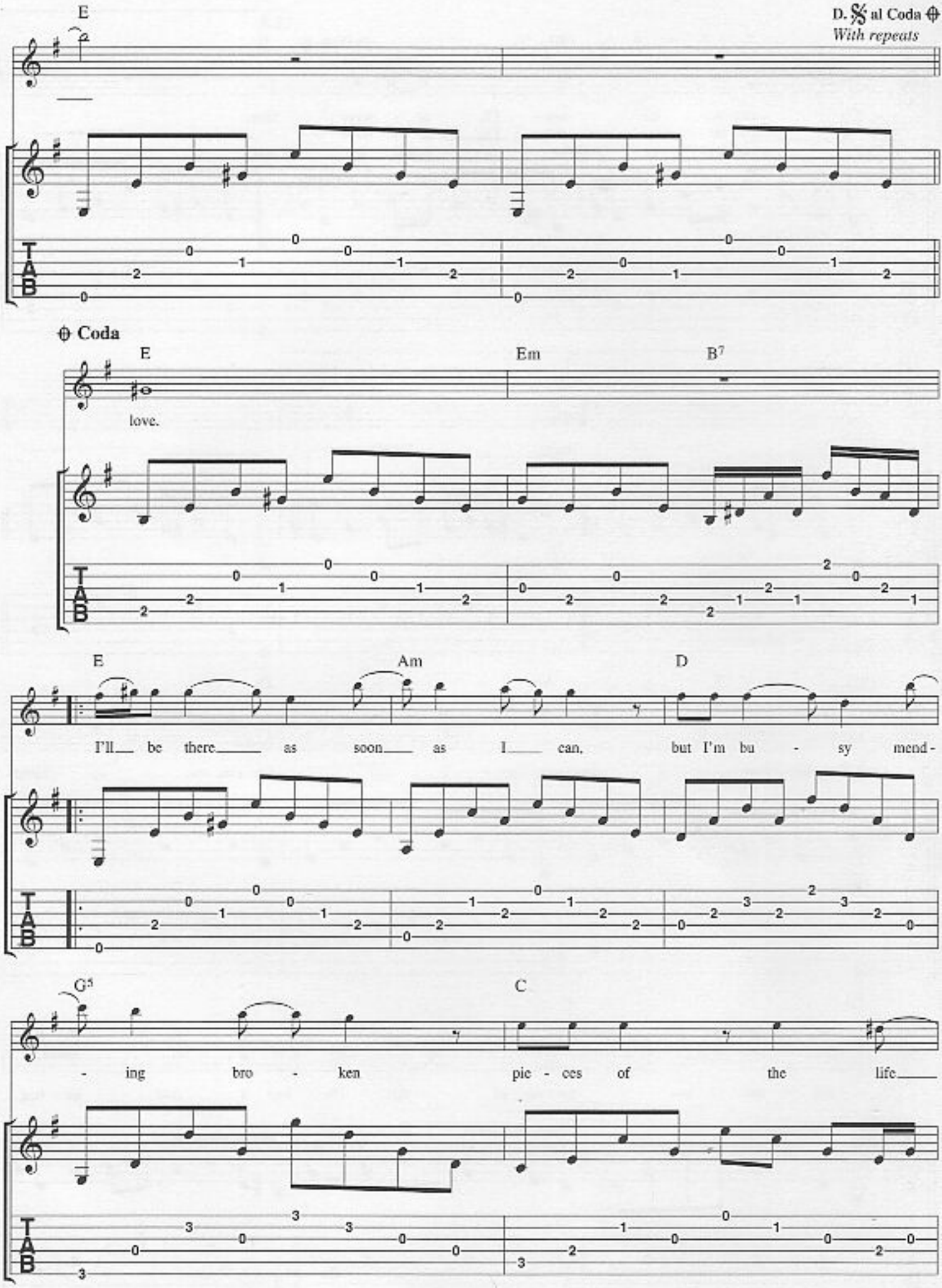
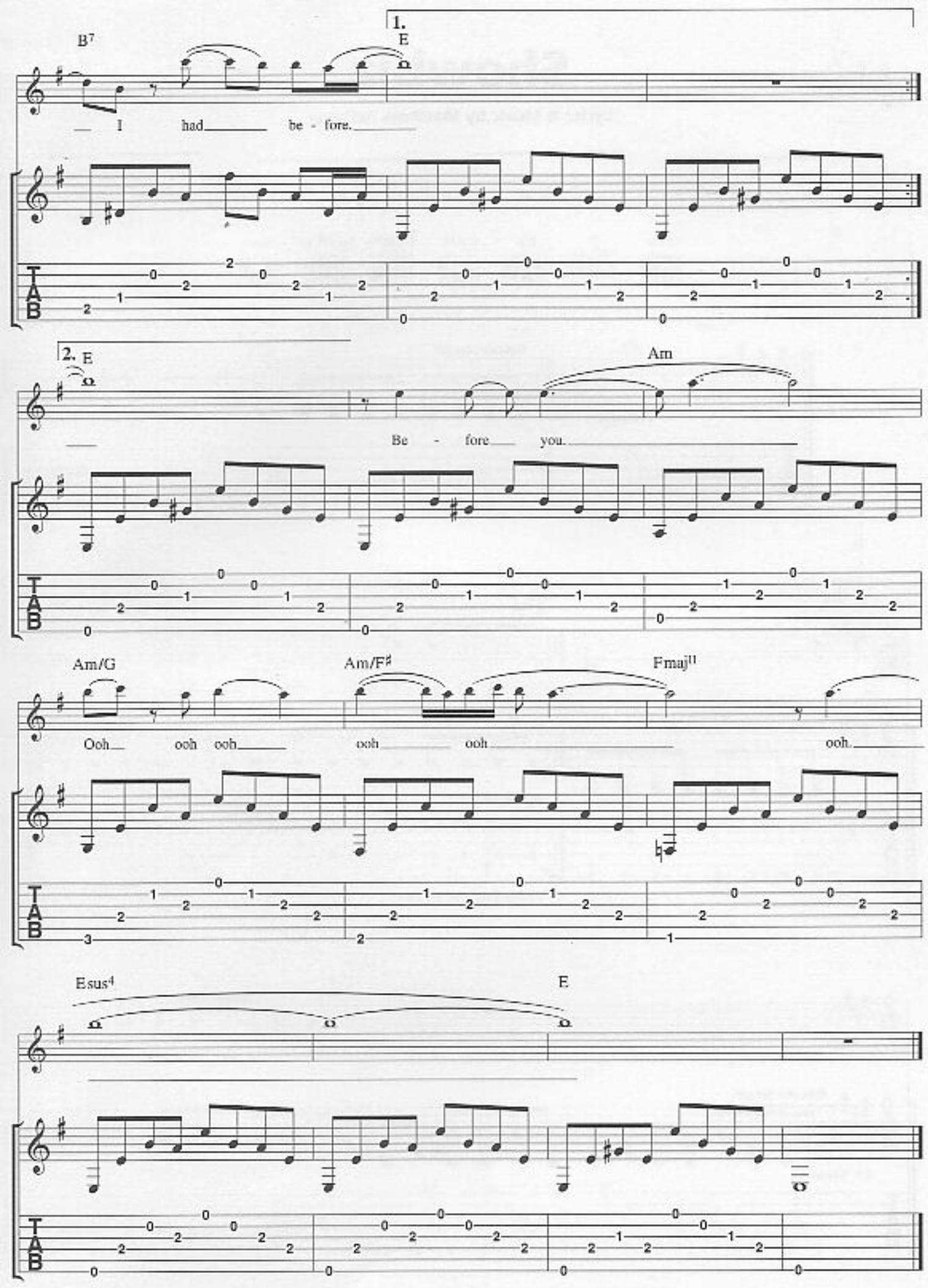

1.3
C
B7
To Coda Θ
E
You could be the one I'll al - ways love.
You could be the one I'll al - ways
She could nev - er be as good as you.
1.3. cont.
2.
E
love.
Chorus
Am
D
I'll be there as soon as I can, but I'm bu - sy mend -
G5
C
B7
- ing bro - ken pie - ces of the life had I had be - fore.


E
D.𝄋 al Coda ⊕
With repeats
⊕ Coda
E
Em
B7
love.
E
Am
D
I'll be there as soon as I can, but I'm bu - sy mend -
G5
C
- ing bro - ken pie - ces of the life
TAB


1.
B7
E
I had be - fore.
2.
E
Am
Be - fore you.
Am/G
Am/F♯
Fmaj11
Ooh ooh ooh ooh ooh ooh.
Esus4
E
TAB

Uno

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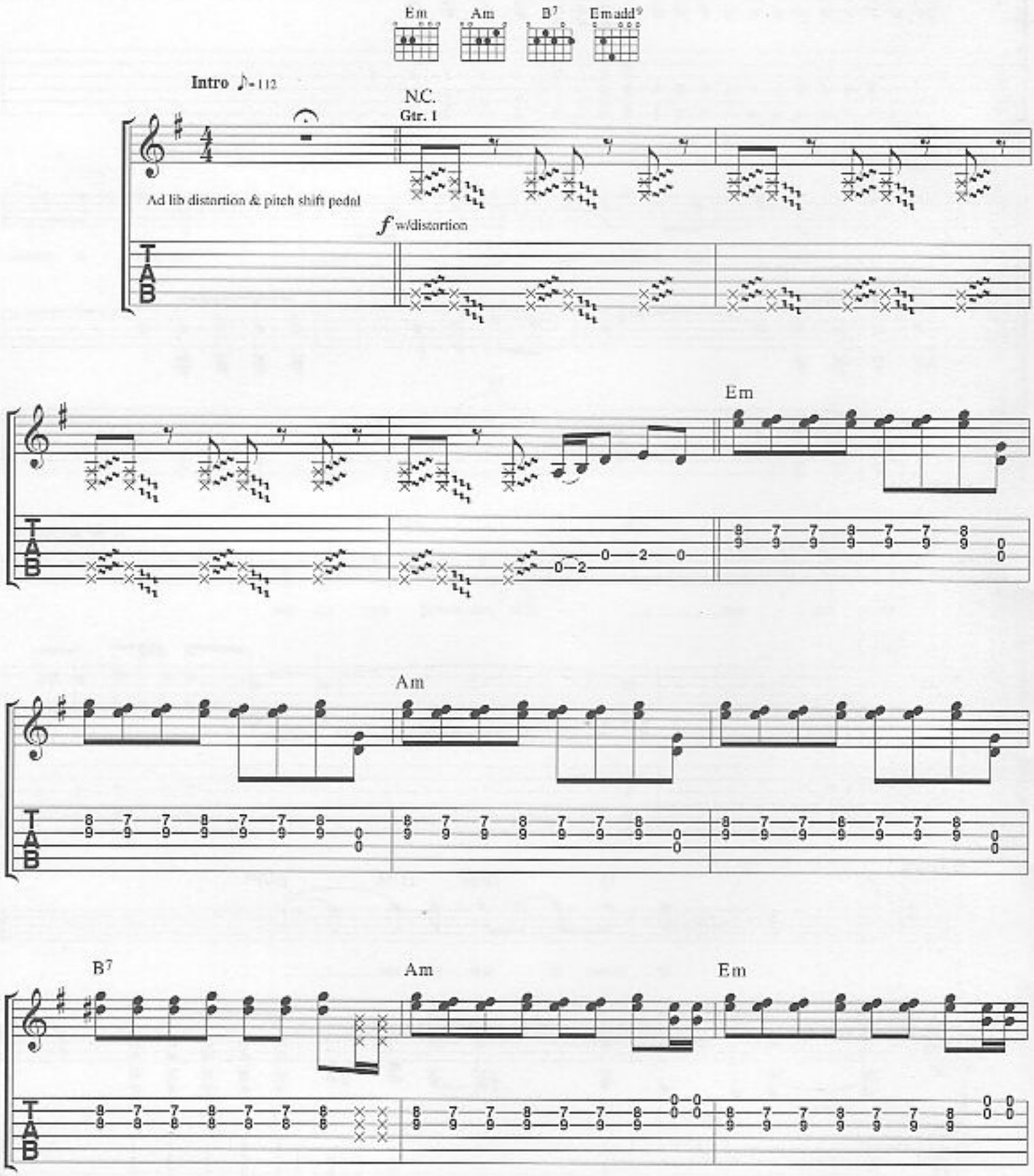

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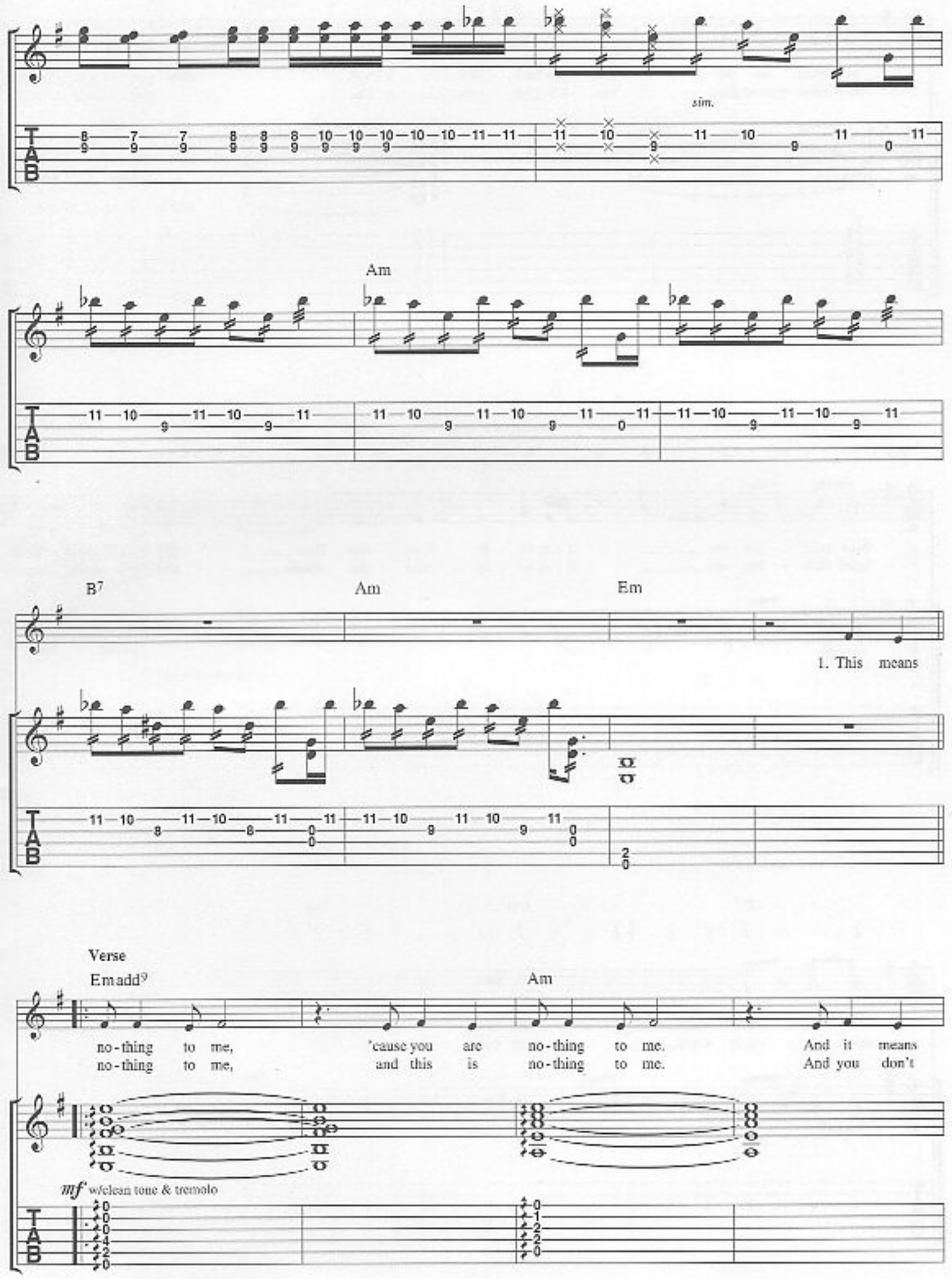
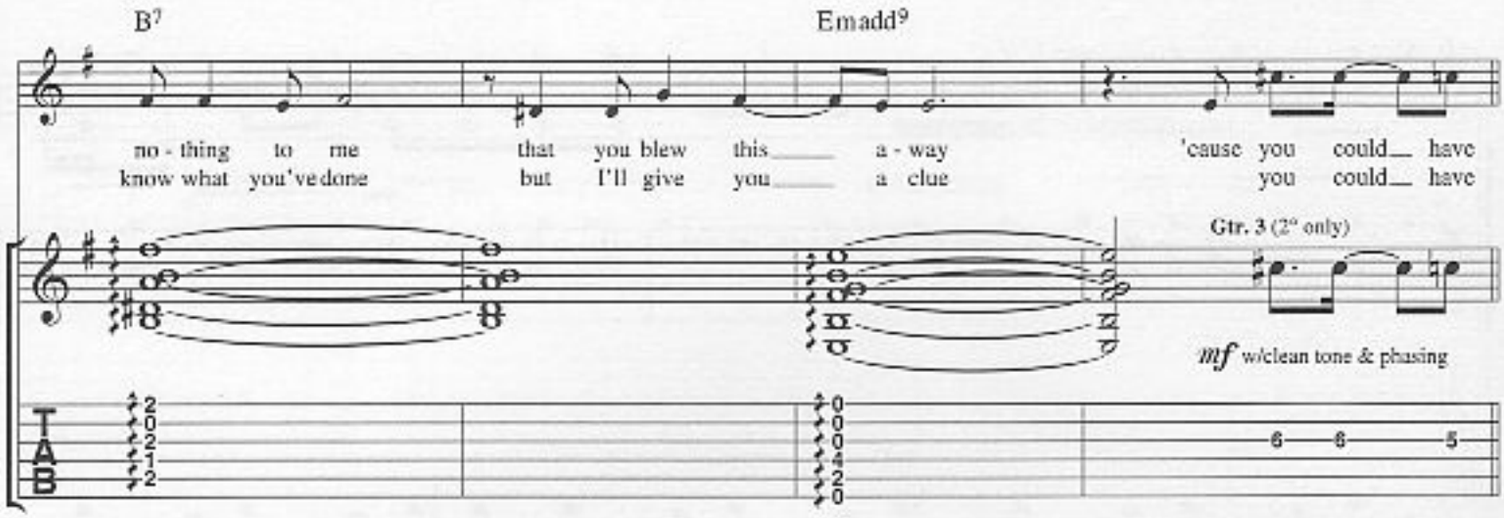
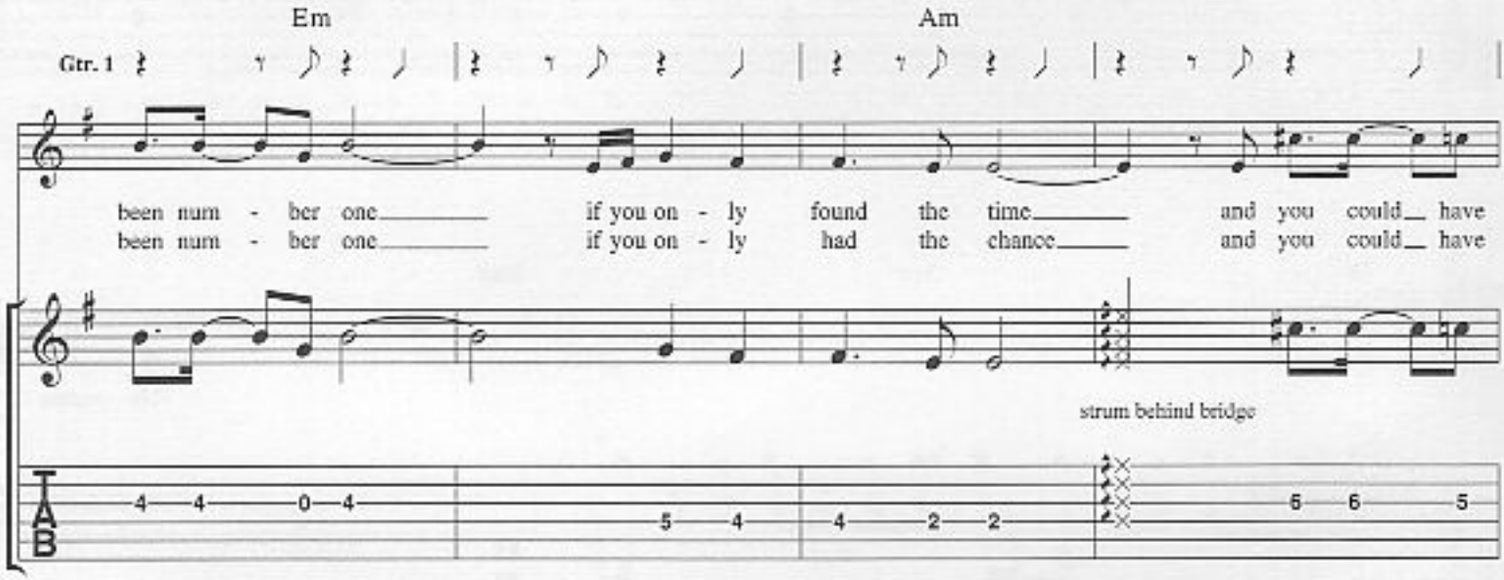
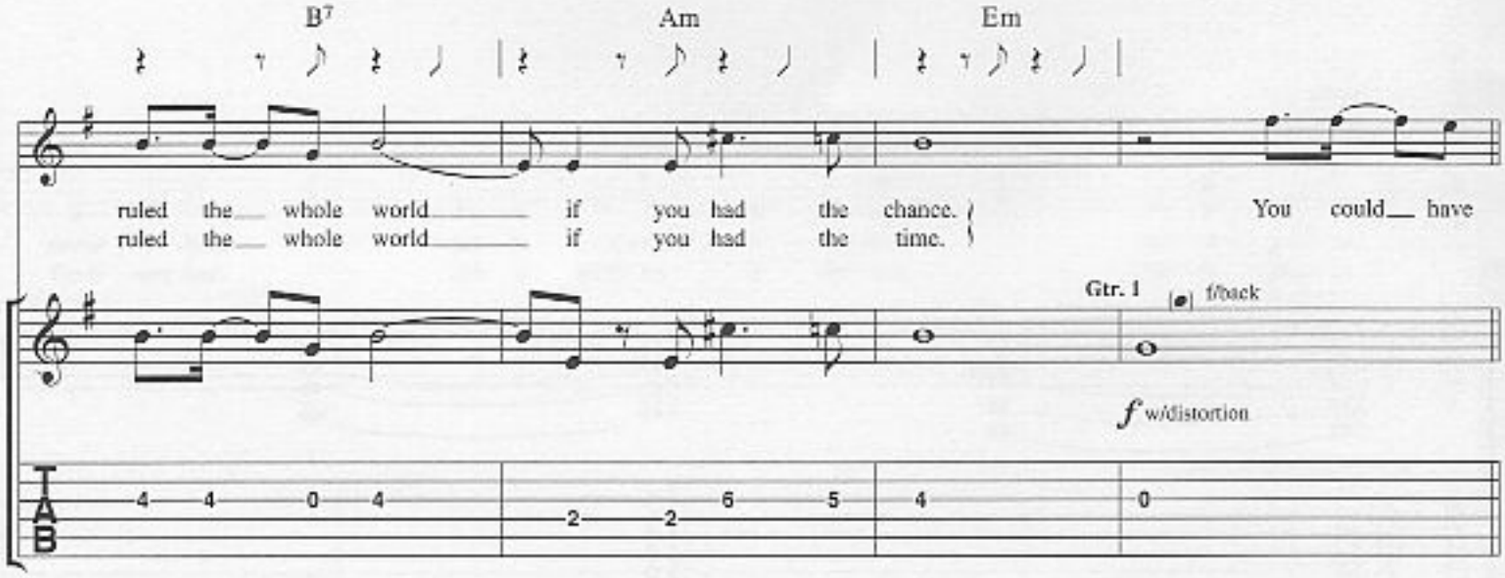
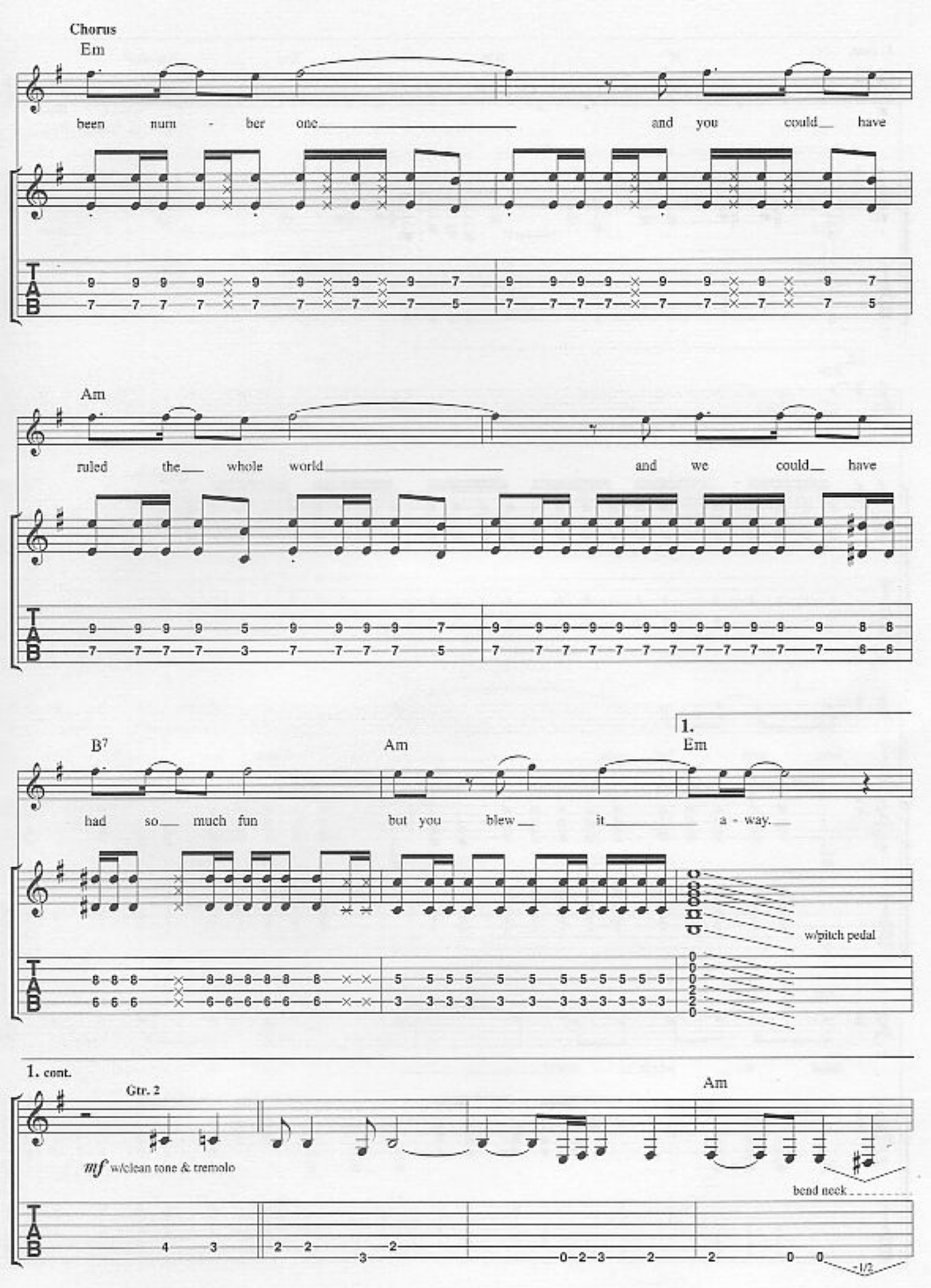
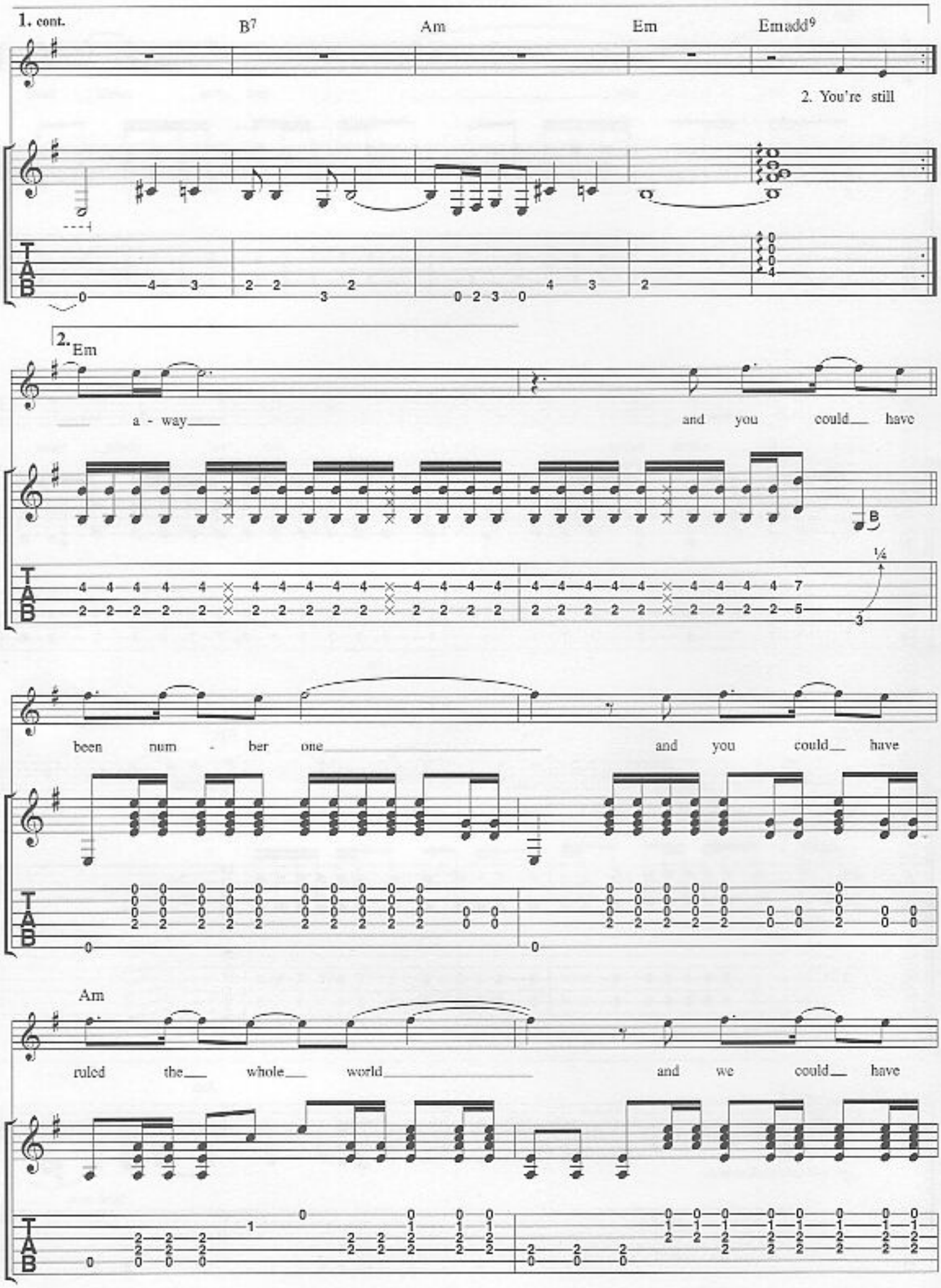

sim.
Am
B7
Am
Em
1. This means
Verse
Emadd9
Am
no-thing to me, 'cause you are no-thing to me. And it means
no-thing to me, and this is no-thing to me. And you don't
mf w/clean tone & tremolo

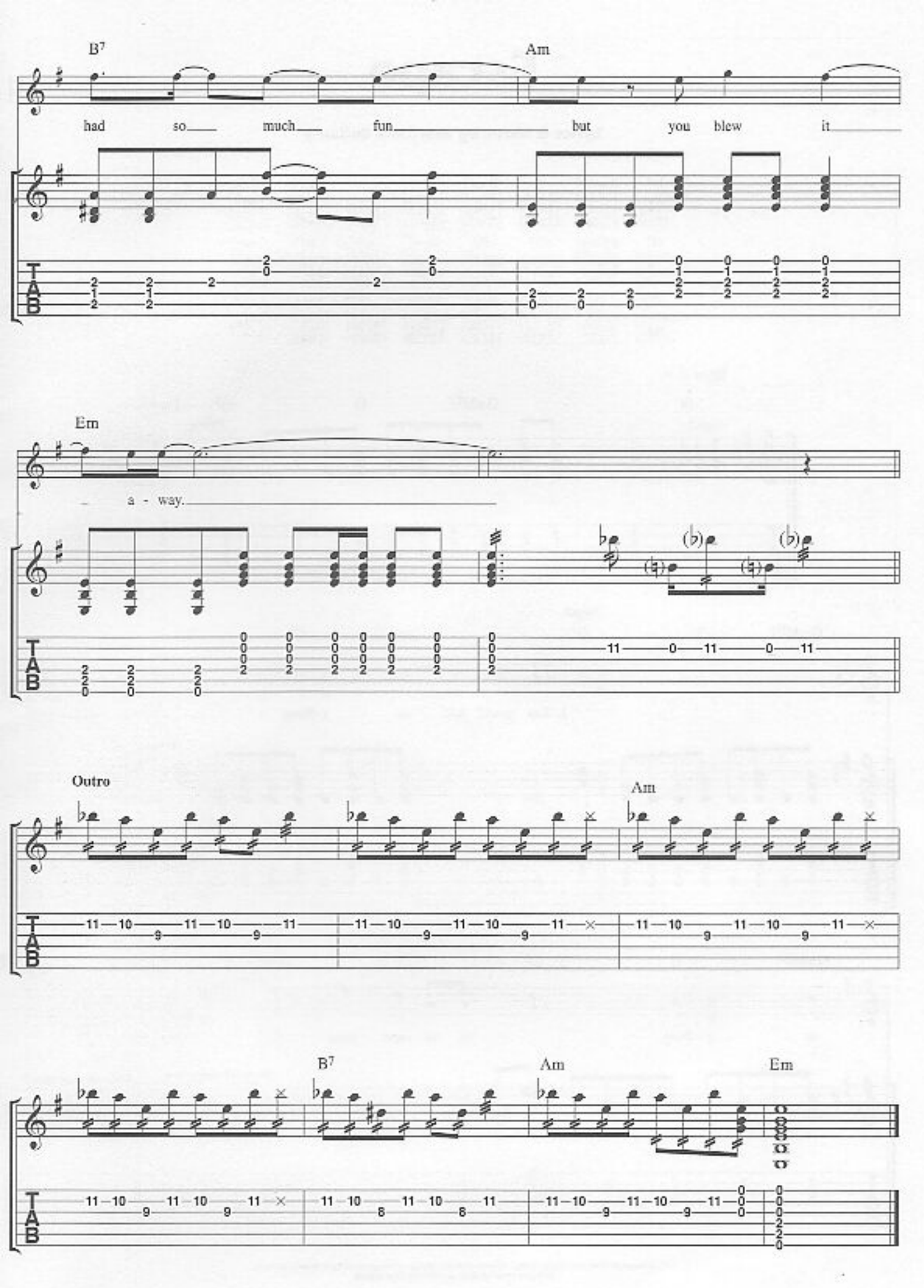

B7
Emadd9
no - thing to me that you blew this a - way 'cause you could have
know what you've done but I'll give you a clue you could have
Gtr. 3 (2° only)
mf w/clean tone & phasing


Em
Am
Gtr. 1
been num - ber one if you on - ly found the time and you could have
been num - ber one if you on - ly had the chance and you could have
strum behind bridge


B7
Am
Em
ruled the whole world if you had the chance. You could have
ruled the whole world if you had the time.
Gtr. 1
f/back
f w/distortion


Chorus
Em
been num - ber one and you could have
Am
ruled the whole world and we could have
B7
Am
1.
Em
had so much fun but you blew it a - way.
w/pitch pedal
1. cont.
Gtr. 2
mf w/clean tone & tremolo
Am
bend neck
1/2


1. cont.
B7
Am
Em
Emadd9
2. You're still
2.
Em
a - way
and you could have
been num - ber one
and you could have
Am
ruled the whole world
and we could have


B7
Am
had so much fun but you blew it
Em
a - way.
Outro
Am
B7
Am
Em